

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3600.

SATURDAY, OCTOBER 24, 1896.

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school itself. In 1812 he took the matter into his own hands and had special services on Sundays in the school chapel, but the trustees wrote and desired that the boys should attend church at St. Mary's, as till recently they had always done."

A few months before he finally resigned he wrote to the Master of St. John's:—

"In my attempt to establish the almost unheard-of principle of discipline, I had all the mammas in Shrewsbury against me, and for nearly twenty years I struggled on almost without a friend. More than once I was strongly urged to resign, and was inclining to it from ill-usage and neglect, but had a degree of pride that prevented me. At last my boys having gained high University honours, and my perseverance itself having gained me some credit for consistency, I found, at the very moment I had determined to resign if there was no improvement, that we were beginning to increase.....The school, therefore, which when I came to it had an income of 900*l.* a year with a heavy debt, has now an income of about 2,600*l.* a year, and is not only out of debt, but is annually putting by money, though it has considerably more than doubled all the salaries of the masters and incumbents, has more than trebled the exhibitions, and has founded, and is still preparing to found, new ones. The numerous bye-exhibitions, several of which are principally in the management of the Head-Master, are also trebled in value. The school, which had two boarders when I came, has now one hundred and sixty; and had there been a second master with the least capacity for managing boys, would have had, as it had a few years ago, two hundred—but he lost all his boys for want of knowing how to govern them. Besides these there are about eighty more boys day scholars—about one-fourth not on the foundation."

Dr. Butler introduced studies at Shrewsbury as Dr. James—a notable man in his day, who counted Landor among his pupils—had introduced them at Rugby, and borrowed also the monitorial system from his old head master. Butler's own special contribution in the way of reform was that he placed his boys in order of merit, and tried to awaken their emulation. His successor, Dr. Kennedy, wrote:—

"He was of course an excellent scholar, and no ordinary teacher, but his crowning merit was the establishment of an emulative system, in which talent and industry always gained their just recognition and reward in good examinations. This it was that made his school so successful and so great. Added to this he always advised and recommended private reading, and to my obedience to this oft-repeated recommendation it was that I owed my scholarship and my success at Cambridge, for I had read a great deal privately before I went to college—all Thucydides, all Tacitus, all Sophocles, and Æschylus, much Aristophanes, Pindar, Herodotus, Demosthenes, and Plato, besides Cicero."

The success of his pupils at the universities was such as at that time no other school could rival. Kennedy, when still a boy at Shrewsbury, won the Porson Prize at Cambridge, and another lad, before leaving the school, went to Oxford and carried off the Ireland: feats that caused the two universities to alter their regulations and exclude non-residents. Thirteen university scholars in succession were pupils of his, and his rivals declared that he crammed his boys, an accusation repeated quite lately in his autobiography by Lord Selborne, who found himself vanquished by them. This charge the head master of

Shrewsbury always repudiated. He also frequently took pains to dispel the idea that he was a flogging pedagogue:—

"Let me add, with regard to boys being flogged regularly twice a week, that to the best of my belief I have never flogged the same boy twice a week more than three times in twenty-six years, that the whole number of floggings inflicted in a half-year (of which I have a correct account for the purpose of referring to in cases of bad behaviour) never amounts to two a week, though some weeks may have half a dozen, and some not one; and that, so far from destroying the moral feeling by the infliction of mere bodily punishment, I have a great aversion to the infliction of bodily punishment, though it is an evil which is sometimes unavoidable."

On the other hand, in estimating Dr. Butler as a teacher it is only fair to quote the adverse opinion of so celebrated a scholar as H. A. J. Munro, who, in his brief memoir of Cope, says:—

"The last year and quarter of his residence at Shrewsbury was of vital importance for Cope's future career. Greek was the main and favourite study of his life; and in the summer of 1836 Greek scholarship at Shrewsbury was, if not in comparison with other schools of the day, yet absolutely at a very low ebb. Boys were left in great measure to their own natural lights. Now the light of nature seems capable in favourable circumstances of doing a good deal for Latin; but in the case of Greek it fosters often the conceit of knowledge, but rarely indeed can impart the knowledge itself. When Dr. Kennedy came to Shrewsbury in the autumn of 1836, he proved himself equal to the task that was before him. Knowledge and method, united with kindness and enthusiasm, effected at once a marvellous change; and all who were able and willing to learn felt in a few months that they had gotten such an insight into the language and such a hold of its true principles and idiom, as to render further progress both easy and agreeable. I would appeal to those who were high in the school at the time when the change in question took place, and ask them whether I have at all overstated the facts of the case; I would refer to Henry Thring and John Bather who came next to Cope in the Classical Tripos; to Francis Morse and others of the same year with myself, and to many others."

Now it is quite possible that in the last two or three years of his stay at Shrewsbury, when his health was undoubtedly failing, Butler may have been a less assiduous instructor than he had been. Still it is difficult to think that Munro has not unduly depreciated the standard of attainment in Greek at Shrewsbury. The head boy (afterwards Archdeacon France), who left in 1836, was Senior Classic in 1840; and in 1838-9 Butler's pupils carried off two Porson prizes, the Ireland, and two first classes at Oxford, and the third place in the Classical Tripos. One of his boys was Senior Classic in 1837, and he secured the second and third places in the Classical Tripos of 1836.

The great misfortune of Butler's scholastic life was the mistake he made in his youth—his undertaking to edit the Cambridge Æschylus, which Porson had, naturally enough, declined to have anything to do with, as Stanley's text was to be retained and all Pauw's notes. The task was a thankless one; it weighed on Butler during the early years of his head-mastership, and involved him in a quarrel with Porson's pupils, especially Blomfield, who reviewed the book unfavourably, but not unjustly, in the *Edinburgh*. Even had the conditions been

favourable, the task of editing Æschylus was not suited to one whose strength did not lie in textual criticism. Geography, history, and comparative philology were his favourite studies as early as 1796; he was fond of epigraphy, and paid some attention to numismatics, and in these respects he was in advance of his generation, following the direction which classical studies took soon afterwards in Germany; but he was ill advised in venturing upon the text of the Greek dramatists, and although Elmsley, who disliked Porson, sympathized with him, he must have seen that Butler had made a mistake in editing Æschylus under the conditions imposed.

His biographer might, we think, have dwelt more than he has done on those sides of Dr. Butler's character which were not immediately brought into play either in his management of his school or in his clerical career. Mr. Butler, indeed, chuckles over his grandfather's ignorance of art, but he says little of him as a bibliophile (he was elected to succeed Sir Walter Scott as a member of the Roxburghe Club) or as a collector of manuscripts or coins. Some extracts from his diaries evince fondness for scenery, and show the advantage possessed by his generation in approaching the Alps slowly instead of hurrying towards them in a railway train:—

"The whole scenery, the pine-clad rocks, the green and smiling valley, the herds which graze it and which are scarce distinguishable by the eye, the *châlets* of the shepherds, and, above all, the everlasting variety of the rocks and distant mountains, are all delightful, but how shall I express my feelings when on a sudden turn in the road the whole panorama of the higher Alps presented itself to my view! I saw all their summits piercing the very heavens and clad with everlasting snows for the distance of a hundred and fifty miles, from Mont Cenis along St. Bernard to the Simplon. Mont St. Gothard was wrapt in angry storms, which swept along the rest of the Alps to the east. Towering above them all rose Mont Blanc in solitary majesty. It was exactly the same hour as when I first saw this king of mountains from Mont Suzon, then two hundred miles distant. I am now within seventy, and the distance does not appear above fifteen or twenty miles, so clear is the atmosphere. Above the highest Alps floated an immense mass of thick clouds, which in about half an hour began to assume a singular colour. As the sun declined (and it sets in these southern regions about a quarter before eight) the clouds which were no longer lighted by his rays assumed a very lovely sea-green colour; those which were partially lighted appeared of a yellowish green, and those huge masses which still received his rays became of a bright flame colour. The lower Alps soon began to be indistinct; the snow-clad region was still visible; soon it also became less clear, but Mont Blanc assumed an indescribable tint, a kind of rosy purple. The twilight here is short. The descent of the Jura is no less than twelve miles, all descent, but so easy that a carriage need not lock more than a hundred yards, though the postilion by way of precaution locked mine through the whole descent, and the wheel was almost red-hot when we arrived at Gex. I walked nine of these miles. My mind and heart were too full to sit still, and I found some relief by exhausting my feelings through exercise."

We have left ourselves little room to speak of Butler's career as a bishop. He had always been a man of tolerant views, a steady supporter of Catholic Emancipation

in days when few of the clergy favoured it, and he wrote thus to Prof. Sedgwick about University Tests in 1834:—

"Yours is the true view of the matter—not to petition or say anything about Dissenters *eo nomine*, which, besides alarming and giving weight to the objections of our antagonists and supplying them with an argument that may excite popular clamour against us, would tend to confirm the Dissenters in their dissent. They would then perhaps make it a point of honour to continue Dissenters; but if we quietly withdraw the obstacle to their taking degrees, and allow them to come not as Dissenters, but as not refusing to conform to our established regulations and discipline as to chapel and lectures, many, I know, would come over to the Church, and we should have at least all the *élite* of their body on more friendly terms with us. I speak from experience in my own parish. The principal dissenting family in it, Socinian, having the curiosity sometimes to come to church when I am there, and not finding themselves preached against, had also the curiosity to see if my curate preached against them, and finding he did not they came oftener; now all the females of the family have joined us, and regularly stay the Sacrament, while the men are friendly, and some stay the Sacrament also. There cannot be more firm Trinitarians than my son and myself. My son has married the daughter of a Socinian, who with all her family have conformed to the Church, except a brother whom I have often seen there, and who I am sure bears us no ill-will."

As a bishop he proved himself wisely liberal. He joined Maltby in refusing to countenance the factious agitation got up against Hampden on his appointment to the Regius Professorship of Divinity at Oxford, and he administered his diocese firmly and prudently during the four years of his episcopate, although his attitude towards clerical meetings will strike the parsons of the present day as singularly old-fashioned. He was raised to the bench at a difficult juncture, for the diocese of Lichfield was being remodelled under the auspices of the Ecclesiastical Commission, and a part of it was in process of transfer to the see of Worcester. He was, too, in bad health, and often nearly incapable of leaving his room. Yet as his examining chaplain wrote after his decease:—

"Not only was the business of his diocese regularly transacted within doors, and his palace open with hospitable reception to his clergy until within a few days of his death, but long after a common regard for the ease of his suffering body would have counselled him to remain at home, he appeared at his post in public. He presided at meetings where every person present had been in almost daily expectation of hearing of his death. He traversed the wild moors of Derbyshire when every one who saw him wondered that he should have quitted a sick chamber."

We have to thank Mr. Butler for a really interesting work—one all the better for being free from the conventional tone of the ordinary biographer. A couple of very slight slips may be noticed. Keble's sermon was not on 'Natural Apostasy,' but 'National Apostasy.' Mr. Mynors Bright did not die at Magdalene College. He gave up his tutorship, owing to failing health, some years before his decease, moved to London, and died, if we mistake not, in Sussex Place, Regent's Park. Levien, whom Mr. Butler says he has been unable to trace, edited a good many school-books in "Weale's Series." But there is no need to indulge

in more fault-finding. The book is compiled with Mr. Butler's well-known skill.

The Table-Talk of Shirley. Second Series. By John Skelton, C.B., LL.D. (Blackwood & Sons.)

OPINIONS must vary as to the nature of table-talk. Mr. F.'s aunt will have had hers, Mr. Skelton will have his; certainly our own differs widely from Mr. Skelton's. Why table-talk? was a question raised by his first series, but that book was so good we put the question by; and after all it did contain plenty that might well have served for after-dinner discourse. But it is impossible to believe that Mr. Skelton would ever inflict on his friends fifty pages of apology for Dean Swift, two hundred of imaginary travels, two hundred and fifty of fabulous family history. Fabulous, for it is somewhat hard to believe in the family, four of whose generations stretched over more than two centuries. Yet here we have Gilbert Holdfast, "born in the year of our Lord 1560," and the second Gilbert, his great-grandson, a correspondent of Harry Erskine's. And the stories themselves attaching to these same Holdfasts have an equally fabulous character. The first of the seven, 'Queen Mary's Holdfast,' professes to have been written before 1595, at least whilst "Chancellor Maitland was building his vast castle beside the Water of Lauder." It quotes 'Hamlet,' it speaks of a "Rosinante," and it sends the Regent Morton *fly-fishing*. These were petty anachronisms in Scott or in Dumas; there they would probably pass unnoticed, but not in a story so commonplace, so stamped throughout with modernity. Mr. Skelton, indeed, seems to plume himself on having carefully avoided the archaic. "It needs," he remarks, "a great master of 'our English' to make the obsolete vital." True, but it would need even a greater master to make us suppose for one instant that a Scottish girl of seven in 1575 or thereby would have spoken of anything as "rather nice," or that a writer of that period could have possibly penned this description:—

"The wintry sun had set, but the western sky was still ablaze with light, a pale, pure light, such as comes before a bitter frost. There was the pallid ghost of a moon overhead; it had taken the place of the ruddy orb that had left us, and seemed, indeed, altogether more in keeping with the chaste serenity and solemnity of an ice-bound world. We were waiting on the other side of the water, just below Earls-hall, for the evening flight of the ducks as they came down from the inland swamps to the sea. Save for the occasional croak of a water-rail among the reeds or the pensive plaint of a plover, the silence around us was absolute. Only high up in the frosty ether we could hear the beat of wings."

The second story, 'The Devil to Pay,' is a witchcraft process, lifted rather calmly from Pitcairn's 'Criminal Trials.' The date for some unknown reason has been shifted from 1576 to 1620, with the odd result that a woman is made to recognize a man who had fallen at Pinkie seventy-three (instead of twenty-nine) years before. For ourselves we would much rather have the original narrative, whose very misprints have been slavishly preserved, as may be seen from these parallel passages:—

Picarra.
"Anis ache had gane afield with her husband to Leith (Belth), for hame bringin' of meile, and gangin' afield to teddir his naig at Restalrig (Hessalhead) Loch, quhair their come ane compangie of rydars by, that maid sic ane rumble they rade straight into the loch and vanished. Tane told her it was the gude wichts that were ridin' in middle eard."

Shirley.
"Gangin' once afield to tether her horse at Restalrig Loch, there came a compangie of riders by that made such a din as if heaven and eard had gone together; and incontinent with a hideous rumble they rade straight into the loch and vanished. Tane told her it was the gude wichts that were ridin' in middle eard."

The fifth and much the longest story is an old but forgotten acquaintance, a reprint, "severely abridged," of 'The Crookit Meg,' which was reviewed by us sixteen years ago, with neither much praise nor dispraise. In the fourth story we have a venerable joke, "living up to a teapot," but still hardly as venerable as the eighteenth century; in the sixth a man is tried in Aberdeenshire for a murder committed in Sutherland—a slip that destroys all possible *vraisemblance* in a very conventional dream-story. The imaginary travels are founded, perhaps, on fact. That is, we believe that Mr. Skelton has visited Switzerland, but not that he went there disguised as a Girton girl, that he pronounced the Rhone side-valleys "awfully nice," or that he gushed about "dear Lord Beaconsfield." Surely these letters appeared first in *Good Words*; did they follow the vogue started twenty-four years ago by Mr. Black's 'Strange Adventures of a Phaeton'? Anyhow, here again we would sooner have had the original narrative. The 'Apology for the Dean' is an able enough essay; but somehow, nay necessarily, it misses something, everything. It is a pity that Swift lived after Shakspeare; for Shakspeare, and he only, could have rightly interpreted him. As magazine hackwork by Jones or Maudie or Smythe these papers would more than pass muster, but as 'Table-Talk of Shirley,' no. Lukewarm hash, or even could kail, may be all very well on occasion; but when one is invited to a banquet, one looks (it may be, greedily) for choicer fare.

Through Jungle and Desert: Travels in Eastern Africa. By William Astor Chanler. With Maps and Illustrations. (Macmillan & Co.)

ALTHOUGH American missionaries have long been at work in Liberia and elsewhere, it is only within recent years that Americans have taken a prominent part in the scientific exploration of Africa. The foremost place among these explorers must be accorded to Dr. Donaldson Smith, whose remarkable journey to Lake Rudolf has only recently been discussed before the Royal Geographical Society, and to Mr. William Astor Chanler, the author of the bulky volume now under review. Mr. Chanler, a keen sportsman, very wisely secured the services of Lieut. von Höhnelt, the former companion of Count Teleki and an experienced geographer. It is owing to this co-operation that his expedition yielded scientific results of permanent value instead of merely supplying materials for an ephemeral book of travels, no sooner read than it is forgotten. The scene of operations was the region lying to the north-east of Mount Kenya, which at the time had not been visited by a single European. It is in the main a pastoral region, not, how-

ever, devoid of wooded hills and fertile bottom lands, which would well repay the labour of the cultivator were he once assured of being able to enjoy in peace the fruit of his labour. At present it is a country where "club-law" still holds sway and might is right. Entire tribes have disappeared or been compelled to seek a refuge elsewhere. Thus the Mumonyot, who formerly lived on the Upper Tana, have been annihilated by their neighbours, and the Wandorobo seem to be threatened with the same fate. That Mr. Chanler should have been able to live among these people for months without frequently coming into conflict with them speaks well for his forbearance. In fact, he had only one serious fight, and that with the Wamsara in the Jombeni Hills, the same people who a few years before had massacred a Zanzibari caravan.

One of the more interesting tribes visited were the Rendile, who live to the north of the Guaso Nyiro and to the east of Lake Rudolf. They have maintained their ground, although for ages preyed upon by Somal, Galla, Masai, and Turkana, and notwithstanding the fact that the oligarchical village communities into which they are divided must necessarily interfere with unity of action in the hour of danger. They are "a tall, thin race, reddish brown in colour, with soft, straight, and closely cropped hair, features almost Caucasian in their regularity, and fierce blue eyes." Their speech contains Somali and Galla words, but they indignantly disclaim kinship with either, and Mr. Chanler has the courage to suggest in print that "in some way they are allied to that mysterious people called the Shepherd Kings, who thousands of years ago inhabited Egypt." They are exceedingly wealthy in camels—four thousand were counted at a single watering-place—horses, donkeys, cattle, and goats, and feed almost exclusively upon milk, meat, blood, and the fruit of the dum-palm. Their arms include spears, bows, and shields made of hide or wickerwork. They have a distinct notion of an all-powerful deity, and show much honour to their seers and medicine-men. Some of their customs are peculiar. They not only circumcise, but also cut out the navel, leaving a small round hole. The eldest son inherits the property of his father, but adultery goes unpunished, whilst unchaste girls are expelled from the tribe. Blood-brotherhood is made in the following peculiar manner:—

"Lokomagul, on behalf of his people, and I, on behalf of my own, each seized in our right hands a round stone. Upon the stones we liberally expectorated. Each then passed his stone to his following, who did likewise. We then exchanged stones; and each, holding the stone in his right hand, with his left dug a small hole in the soil, meanwhile uttering words of supposed magic import. In these holes we finally placed the stones, and covered them with sand. We then grasped hands, and assured each other that we were the best friends possible."

Yet notwithstanding this ceremony had been duly gone through, Mr. Chanler found it impossible to establish cordial relations with this tribe. He stood much in want of beasts of burden, yet his "brothers" would not sell. Even red blankets and gaudy Scotch plaid shawls failed to excite the cupidity of the Rendile:—

"The appearance of the [shawls] they greeted with derisive shouts, and Lomoro took one of them in his hand, waved it above his head, and attracted to it the attention of the assembled warriors outside the zeriba. It seemed to madden them as a red rag does a bull. After some questioning we learned that the Rendile loathed any colour but white—a most curious instance! For all negroes are notoriously fond of bright colours."

His Somalis urged the employment of force, but he wisely restrained their indignant impetuosity.

Game—including lions, elephants, rhinoceroses—still abounds in the regions visited by Mr. Chanler, and a very considerable portion of his volume is devoted to sporting adventures and other matters of special interest to sportsmen. That this sport is not infrequently attended with danger to life and limb, and that its enjoyment has to be purchased at much physical discomfort, may be gathered from the following record of a day's march in search of the phantom Lorian Lake:—

"On this day the members of my caravan presented a most doleful appearance. Lieut. von Höhnelt and I were both stricken with fever; Sururu [who had been tossed by a rhinoceros] groaned from the back of my horse; one porter, borne in a hammock by two of his comrades, was dying of dysentery, and one of the Soudanese staggered along with the aid of a stick, his eyes wildly staring, and his lips muttering senseless phrases: he was unconscious from fever. Onward we silently and doggedly pressed. About noon we passed close to a herd of seven elephants, but looked at them with absolute indifference. Our minds were bent upon the single purpose of getting out of this dreadful country, and resting from our labours upon the shores of the lake."

On August 24th, 1893, Lieut. von Höhnelt was dangerously wounded by a rhinoceros, and it became absolutely necessary to send him back to the coast. This was effected, and he probably owes his life to the skilful operation performed by the late Dr. Charters, of the Kibwezi mission. Mr. Chanler, notwithstanding this untoward event, proposed to continue his explorations. He even hoped to be able to reach Kisimayu by traversing the country of the Borana Gallas. But his plans came to nought, in consequence of the revolt of his Zanzibari porters, who deserted him in a body and left him powerless with a few men. He then broke up his camp, burnt supplies and trading goods which would have maintained a hundred men for two years in the interior—for reasons which some of his readers may consider quixotic—and followed Lieut. von Höhnelt to Mombasa. Mr. Chanler plainly intimates that the desertion of his porters was instigated by the authorities at Zanzibar. Most certainly the story which he tells of what happened after his arrival at the East African metropolis bears the stamp of truth, however extraordinary it may appear. But he goes obviously too far when he asserts that the treatment of his affairs by Sir Lloyd Matthews and Mr. Cracknell, the acting British Consul-General, "was made subservient to purely local, and I may also say private, ends."

The book is illustrated by a fine portrait of the author, two excellent maps by Lieut. von Höhnelt, and a large number of sketches in black and white, many of which are rather disappointing.

The Year after the Armada, and other Historical Studies. By Martin A. S. Hume. (Fisher Unwin.)

MAJOR HUME'S familiarity with Spanish literature and the Spanish records, more especially those of the sixteenth century, gives a considerable interest even to his lighter studies and divagations from the broad highways or more frequented channels of history. Among these may be reckoned several of the essays in this volume, but others have a more serious value, as additions to or corrections of narratives of greater pretensions, and the most important of this class are unquestionably the three which refer to the relations between Spain and England during the reign of Philip II., one of which—"The Year after the Armada"—gives its title to the volume. This is a detailed account—chiefly from Spanish and Portuguese sources hitherto neglected—of the attempt on Lisbon in 1589, under the joint command of Drake and Norreys, whom Major Hume, differing from the man himself and his descendants to the present day, prefers to call Norris. That the expedition utterly failed after a vast expenditure of life, which our English chroniclers vainly sought to minimize, is about all that is generally known of it. How it failed and why is now clearly described, with the further advantage of showing the essential correspondence of the different accounts, written by men of different nationalities. The failure to destroy the Spanish fleet, to capture Lisbon, to establish Dom Antonio on the throne of Portugal, was patent to all Europe. In summing up the results, Major Hume passes over "the destruction of the fleet" as "never even attempted," and says:—

"The capture of Lisbon was very nearly being attained, and the restoration of Dom Antonio, practically as a vassal of England, might have been effected a dozen times over if the Portuguese in Lisbon had not been an utterly terrified set of poltroons. On various occasions when Count de Fuentes and his troops were outside, a few dozen daring men might have seized the gates and have turned the tide in Antonio's favour."

This judgment seems unfair to the Portuguese. Almost all their gentry had been sent to Spain on the first rumour of the invasion, and, of the few left behind, every one whose conduct appeared in the least suspicious was promptly put to death and his head set up on a pole, as a warning to the populace. The Cardinal-Archduke's ruthless severity was equalled only by his cool courage. In Major Hume's words:—

"If the English outside the walls of the capital were in a bad way, the small force of steadfast Spaniards inside were not much better. They knew that the Portuguese citizens around them were hourly watching for an opportunity to cut their throats and let in the native pretender. Panics of treason and treachery were of hourly occurrence, and on several occasions only the coolness of the Cardinal-Archduke averted disaster. Every day men of the best blood of Portugal, often taken from the immediate surrounding of the Archduke, were seized for assumed treason, the policy being to deprive the disaffected populace of native leaders. To further terrorize the citizens, and prevent them from plucking up heart to open the gates, a great review of all the Spanish troops was held in an open space where the

enemy could see as well as the wavering town-folk.....Boldness and firmness won the day."

It may, however, be confidently asserted that the failure was primarily due neither to the splendid courage of the Archduke, nor to the abject condition—poltroonery, it may be—of the Portuguese, but to the want of judgment and divided counsels of the English; and this Major Hume has suggested in the narrative, though he neglects the point in the summary. After speaking, in perhaps exaggerated terms, of the waste of time at Corunna as the first vital error, he goes on:—

"The second was the resolution now arrived at by Norris, entirely against Drake's judgment, to march from Peniche overland forty-two miles to Lisbon. Drake, true to the sea and to the tactics by which he had so often beaten the Spaniards, was in favour of pushing on to Lisbon by sea, letting three or four fire-ships drift about the Castle of São Gian, which commanded the entrance to the harbour, so that the smoke should spoil the aim of the guns, and then make a dash for the city.....Dom Antonio, whose one idea was to keep foot on the land where he was king, sided with Norris. In vain Drake pointed out that they had no baggage train or proper provisions for a march through an enemy's country; that they had only one weak squadron of cavalry, of which the cattle was out of condition; that they had no fitting field artillery; and that once inland they would lose the support and protection of the fleet. It was all of no avail: Dom Antonio and Norris had their way."

If Drake had been sole commander, or could have ordered affairs according to his own judgment, there can be little doubt that the Spanish ships would have been destroyed, Lisbon would have been taken, and Dom Antonio would have been placed on the throne of his ancestors—for the time. Whether the forces, or rather the finances, of England could have maintained him there is a widely different question.

The other two essays which we have bracketed with this one, 'The Counter-Armada of 1589,' are 'The Coming of Philip the Prudent' and 'The Evolution of the Spanish Armada.' Of these the first-named is a most interesting account of Philip's voyage, his arrival in England, and his marriage to the queen. Drawn from the narratives of divers members of the king's suite, it gives an impression of Philip's appearance and demeanour very different from that which has been presented by Mr. Froude and other writers, who follow the relations of Baoardo and of Noailles; as to the first of whom Major Hume says:—

"Whether he was an eye-witness of the scenes he describes or not I do not know, although I have been unable to discover any evidence of his presence, but in any case the bitter animus against Philip shown in his narrative is so clear that it is unfair to accept his statements without ample confirmation"; while as to Noailles:—

"It must be remembered, first, that the French ambassador was not in a position to know the exact details of Philip's voyage and reception, and secondly, that he was the last person in the world to give a fair account of them."

Major Hume clearly shows, indeed, by extracts from Noailles's letters,

"that he had no trustworthy person to give an exact account of the reception of the Prince until the arrival of the latter at Winchester; and the description of Philip's voyage and

doings at Southampton was merely current gossip dressed up to suit the palate of his master."

When a word-painter such as Mr. Froude, himself far from unprejudiced, works up the malevolent inaccuracies of Baoardo and Noailles, the result may be a fine picture, but wants the first element of history, truth. In fact, almost every detail given by him is distinctly contradicted by the reports of those who were actually on the spot, taking part in the function. Even such trifles as "The voyage was weary and wretched. The sea-sickness prostrated both the prince and the troops"; "With a stomach unrecovered from the sea, he sat down on the night of his arrival to a public English supper"; "It was noticed that he never lifted his cap in speaking to any one," are at direct variance with the facts. If he did not lift his cap in speaking to the English nobles, it was because he received them cap in hand; he arrived at Southampton in the afternoon, dined privately on board, and did not land till the next day; and as to the voyage, though the sailing on a Friday—Friday, July 13th—may have excited some apprehension, it was unusually fine. With a fair breeze and smooth sea, very much to the comfort of every one, they passed Ushant on Sunday. On Wednesday they were in sight of the Isle of Wight, when they were joined by a Flemish squadron and some English ships under the command of the Lord Admiral; and on the Thursday they anchored in Southampton Water. In reference to a story that has often been repeated, Major Hume says:—

"The English and Flemish sailors had not got on particularly well together during the time the two fleets had awaited the arrival of Philip. Renard had complained to the Emperor that the Flemish sailors were hustled and insulted whenever they set foot on shore, and Howard, the lord admiral, had mocked at their ships and called them cockle-shells; but I can find no contemporary authority for the extremely unlikely story of the English admiral having thrown a shot across the bows of the Prince's fleet to compel it to salute the English flag."

We will not go so far as to say that the story is in itself extremely unlikely; but it is extremely unlikely that if such a thing had happened, not one of the Spanish chroniclers of the voyage should have mentioned it, nor, indeed, any contemporary writer. It would have been a fact patent to all Europe, and would certainly have been reported by Renard, Noailles, and Baoardo. With the unflattering portrait of Philip presented by Mr. Froude we are all familiar. It is hardly possible to understand that Major Hume is writing of the same person; but his authorities are not men full of anger and spite. What he says is:—

"Every account, Spanish, English, and Italian, with the sole exception of Baoardo's, quoted by Froude, agrees that the Prince's demeanour was kindly, courteous, and frank. Damula, the Venetian ambassador to the Emperor, writes to the Doge, saying that, on disembarking, the Prince treated everybody with great graciousness and affability, without any pomp or royal ceremony, mixing with people as a comrade; and Cabrera, speaking of his arrival, says: 'Some of the English were inclined to be sulky, but the king won them over with his prudence and affability, and with gifts and favours, together with his family

courtesy.' Soriano, the Venetian ambassador in Madrid, says that the gentle courtesy he adopted in England was continued after his return to Spain; and that whilst maintaining his natural gravity and dignity, his kindness and graciousness were remarkable to all persons. Michaeli, the Venetian ambassador in London, who had sided with Noailles in his opposition to the match, is emphatic in his testimony of Philip's affability whilst in England, and says that his conduct towards his wife was enough to make any woman love him, 'for in truth no one else in the world could have been a better or more loving husband.'

These witnesses, it will be noticed, are all Italian, without any national prejudice, and at the same time men whose business it was to be informed of what was going on, and of what was likely to result from it. The Spanish witnesses speak to the same effect, and they would seem to have been keen and intelligent observers. One of them, whom Major Hume agrees with Señor de Gayangos in supposing to have been a brother of the Marquis of Villanueva and a kinsman of the Duke of Alva, gives an interesting and amusing account of the English ladies. He says:—

"They wear farthingales of coloured cloth without silk; the gowns they wear over them are of damask, satin, or velvet of various colours, but very badly made. Some of them have velvet shoes slashed like men's, and some wear leather. Their stockings are black, and they show their legs even up to the knees, at least when they are travelling, as their skirts are so short. They really look quite indelicate when they are seated or riding. They are not at all handsome, nor do they dance gracefully, as all their dancing only consists of ambling and trotting. Not a single Spanish gentleman is in love with any of them, and they are not women for whom the Spaniards need put themselves out of the way, in entertaining or spending money on them, which is a good thing for the Spaniards."

When the chronicler got to London he saw some "very beautiful and attractive women," but that was in the street. He stuck to his opinion that at Court they were not only not handsome, but were, in fact, "downright ugly." From the social point of view the whole story is exceedingly interesting, and whilst emphasizing the extreme discontent of the English with the marriage, and of the Spaniards at finding that they were not likely to get any authority in England from it, it does show the Prince in a more favourable light than usual. But, indeed, the popular estimate of Philip is to a great extent that which grew up later as the relations between the two countries became more and more hostile. With wider opportunities Major Hume has drawn a picture which we may accept as more nearly a portrait than that drawn by Froude or Motley.

'The Evolution of the Spanish Armada' is an essay of the first importance as a political study of the thirty years which preceded its defeat; but our space will not permit us to dwell on it further than to say that it should be read in conjunction with Mr. Froude's 'History,' as an antidote to its many misrepresentations and misconceptions. Major Hume allows very full value to the influence of religious differences, but he shows clearly how the quarrel grew out of political necessities and the commercial struggle. We notice,

too, that he now assigns much greater weight to the ravages and depredations of the English corsairs than he was willing to do last year in the *English Historical Review*; but we are compelled to protest against such a sentence as "Drake's appalling atrocities on the South American coasts had aroused the fury of all Spain." The Spaniards did, indeed, accuse Drake of having committed atrocities, and a commission was appointed by the queen to inquire into the matter; but as no specific charge was made, all that could be done was to take the sworn deposition of the whole crew of the Golden Hind. We are quite ready to admit that the Spanish relations deserve as careful attention as the English, but we do not agree with Major Hume if he wishes to imply that a vague and unsupported statement in Spanish is worth more than the sworn testimony of a hundred Englishmen. As we conclude, we ought to say that what would otherwise be a charming book is spoiled by the insufficient care bestowed on the proof-sheets. Hideous misprints are far too common, and the royal motto appears prominently at least twice as "Dieu est mon droit."

NEW NOVELS.

The City of Refuge. By Walter Besant. 3 vols. (Chatto & Windus.)

THE thinking-shop of Aristophanes was not a "circumstance" to the quaint community in which Gilbert Maryon found himself a brother when he had forsaken for his vow's sake the shady side of Piccadilly and crossed the Atlantic to set Dorabyn free. For Dorabyn, Lady Osterley, has married a man with a vice in his blood, who makes a signal and fatal descent from a great place in politics and society, and the conventional and mild-mannered Maryon assures himself that there is only one way to redress the outrage and give liberty to the friend of his youth. Thirsting, therefore, for Sir Charles's blood, he "brings up," to his great astonishment, in the "House of Meditation," in which, of all unlikely places, the bad baronet has found an asylum. This aggregation of common American folk, as dull, with a difference, as their brother yokels of the old country, under the presidency of an enthusiastic Anabaptist, who has got beyond all formulas, which, indeed, he never understood, is a good invention, and described with masterly minuteness. How that insidious perversion, the "Single Attachment," made the house too oppressive for Brother Gilbert and Sister Cicely, the latter the most naïve of possible daughters of a convent; and how the bad, but ever polite baronet saved Gilbert the trouble of slaying him, we need not reveal. But we much doubt if Dorabyn really enjoyed her freedom. On the whole, this is a humorous bit of extravagance, and we entirely decline to believe that its author meant anything serious by the undoubtedly grave intervention of Cicely's dead mother in the story.

The Heart of Princess Osra. By Anthony Hope. (Longmans & Co.)

Not a New Woman, but a dear perennial girl, is the princess to whom we are introduced by the best of courtiers. Not for us

is it to question the volatility of that heart for which Stephen the smith laid down his life and found his happiness, which inspired the wager of the marquis and the courtesy of Christian the highwayman. For it were sinned the "Sin of the Bishop" and devised the device of "Giraldo the Painter"; and the love of it inspired every man within range excepting the miller of Hofbau and the Prince of Glottenberg, the one being too dull for passion, the other too devoted to an earlier influence. That in the end it was a virgin heart that afforded the Grand Duke his victory, who shall deny?—

"If a stranger goes now to Strelsau, he may be pardoned if it seem to him that all mankind was in love with Princess Osra. Nay, and those stories so pass all fair bounds that if you listen to them, you will come near to believing that the Princess also had found some love for all the men who had given her their love. Thus to many she is less a woman who once lived and breathed, than some sweet image under whose name they fondly group all the virtues and the charms of her whom they love best, each man fashioning for himself from his own chosen model her whom he calls his Princess. Yet it may be that for some of them who so truly loved her, her heart had a moment's tenderness. Who shall tell all the short-lived dreams that come and go, the promptings and stirrings of a vagrant inclination? And who would pry too closely into these secret matters? May we not more properly give thanks to heaven that the thing is as it is? For surely it makes greatly for the increase of joy and entertainment in the world, and of courtesy and true tenderness, that the heart of Princess Osra—or of what lady you may choose, sir, to call by her name—should flutter in pretty hesitation here and there and to and fro a little, before it flies on a straight wing to its destined and desired home."

What Cheer! By W. Clark Russell. (Cassell & Co.)

MR. CLARK RUSSELL'S new conception is that of a captain abandoned by his crew in mid-ocean, after he had been injured by a falling spar, and partly deprived of memory and reason. His only companion for some time is a little girl, a waif from a burning emigrant ship. All things are possible in Mr. Clark Russell's stories, and his readers will easily accept the appearance of Little Liz. The experiences of Capt. Heron during the period of his mental alienation are exceptionally touching, and the scenes on board his disabled ship, varying between profound disaster and an irresistibly comical dance of two captains and a posse of seamen, are as good a bit of work as the author has ever done. The story has more complexity, and a deeper note of human passion and character, than some of its forerunners. As a rule Mr. Clark Russell writes straightforward English, but there are exceptions. His last hero, for instance, drinks "a glass of creaming Sandwich ale, into which he stifled his nose, draining it down to the very last sigh." The sigh may be colloquial, but the stifle is more than dubious.

Young Lochinvar. By J. E. Muddock. (Chatto & Windus.)

It is impossible to compliment Mr. Muddock on the verisimilitude or local colouring of his version of the romance which Scott borrowed from the old ballad of Katherine Janfarie, or Johnston. There is not a hint that Lochinvar must have been a Galloway Gordon, and "came out of the West" from

his fortalice in Dalry parish. Græme of Netherby, at the date at which we fancy the author puts his story, must have been an Englishman by allegiance; the style of the dialogue, however, is that of the vague era

When the Templar cried "Gramercy,"
Or, "'Twas shrewdly thrust, I' fegs,"
To Sir Halbert or Sir Percy
As he knocked him off his legs;

while regular troops, a "regiment" of which is ordered on foreign service into Spain, form the English garrison at Carlisle. All this is confusing on an historical point of view; but it is perhaps as well that the witch of Burnswark hails her foster-child with "So ho! ingrate," instead of launching into Border vernacular. There is plenty of running and riding by Johnstones, Laidlaws, and others, but, though Liddesdale comes within the scope of the story, there is not an Elliot or an Armstrong! Lochinvar's gallantry is much tarnished by his conduct in jilting Johnston's daughter before carrying off the fair Helen of Netherby. Subject to these remarks the narrative is fairly readable.

The Romance of Mrs. Wodehouse. By Mrs. Harcourt-Roe. (Hutchinson & Co.)

In spite of more than one improbability of an aggravated nature there is something remarkably fresh and pleasant about this romance woven round the life of a woman with a past. Mrs. Wodehouse, who is saddled with this hackneyed and tiresome possession, does not, however, play an unduly prominent part in the story; moreover, unlike most of her prototypes in modern fiction, she is agreeable and well bred. Mrs. Rayner, as a cruel mother and a wife devoured by unreasoning jealousy, is an effective piece of character drawing. On the other hand, the mystery of Mabel's origin, to which she and the nurse alone hold the key, is as preposterous a device for any study purporting to deal with real life as it is familiar on the melodramatic stage. The adventures of the runaway young couple and the deadly insult levelled at the bridegroom by the bride's father are refreshingly bright, and several shrewd and amusing observations are to be found scattered about the book, such as the description of the old nurse not resembling "the scientific young woman of the present day, who studies surgery, and occasionally gives her patient damp sheets."

A Kentucky Colonel. By Opie Read. (Black.)

The name of Opie Read brings a somewhat vague recollection of a book styled 'Emmett Bonlore' bearing the same signature. It was odd and rather tiresome. 'A Kentucky Colonel' is another thing, and a distinct improvement. It has some humour—of course of the American genus. Of its kind and in its way it is amusing, only one could easily have too much of it. Is it worth while to protest against the constantly recurring mention of a connexion between a certain gentleman and the fire? Those who do not like dialect and "langwidge" may be bored, sometimes even at a loss as to meanings. We, as a rule, are not idolaters of American things in general, but the slang and range of expression never seem to present any great difficulty. They

always at once explain themselves. The old colonel is genial and even charming, so is his wife, so are others of these Southern "folk," or if not charming they are something else not badly defined. Brother Buck is an amusing old malingerer, and the methods of the family with regard to him are of the same nature. Altogether there is a quaintness about the manners and customs of the place and people that makes for pleasantness. The love-making, in fact the feminine interest in general, is on a lower plane than the rest.

Le Mariage de Clément. Par Mary Floran. (Paris, Calmann Lévy.)

THERE is here a public for such French novels as can be given to young people, as well as a still larger public for those which cannot. The author of the pretty story 'La Faim et la Soif' has written, under the title 'Le Mariage de Clément,' a novel which is not particularly true to life, but is graceful enough to be read by those to whom its purity will commend it. A young gentleman falls in love with and engages himself to the wrong young lady: he commits the improbable act (given his social class) of going to the Chamber of Deputies—on the day of the explosion of the bomb, gets wounded, is nursed by the right lady while the wrong one shows indifference, and marries the right one. He has his wounds probed without taking chloroform, and the medical developments of his case, though useful to the story, are outside the teachings of science.

LOCAL HISTORY.

Old Chester. Etched and described by H. Hovell Crickmore. (Dent & Co.)—If Mr. Crickmore had been content simply to publish his charming etchings and pen-and-ink drawings with a few pages of descriptive matter, we should have had nothing but praise to give. Unfortunately, however, he has not stopped here, but has tried to write a condensed popular history of the city, and the result is a book in which there is little new and much that can only be called inaccurate and misleading. How entirely wanting he is in fitness for dealing with matters of English history will be apparent to any well-informed reader who glances through his account of the battle of Chester. To speak of "a good contingent of friars" in the seventh century is as gross an anachronism as to allude to a detachment of the Salvation Army in the twelfth, and the suggestion that the heathen Æthelfrith ran a risk of "getting into trouble" with Augustine for the massacre of the monks of Bangor shows such a complete lack of knowledge of early English history that it is difficult even to begin to point out its absurdity. The fact that Augustine died nearly ten years before the massacre must be comparatively unimportant to a writer who, in the one short sentence, "The Saxon leaders carried fire and sword from almost one end of the island to the other in their determination to break down opposition once for all," groups all those toilful centuries of ceaseless strife and work of which Mr. Green tells in his 'Making of England.' More irritating almost than the author's inaccuracy is his flippant and undignified style. Such sentences as the following are an outrage on good taste:—

"There was trouble, of course, before the salt-petre days, when a gentleman was unhorsed, for he mostly couldn't get up again without help, and if that was not handy he was in bad case, and could not hope to fall unnoticed, for he made as much clatter in falling as the upset of a tinker's cart full of tin ware."

"The Saxons made up their minds to it.....and the Britons, nothing loth, went for them like mad hatters, and they battered away at each other's foolish heads manfully."

"However, after a time he managed to raise a force to ramp about the country with."

And to speak of the founding of the Benedictine Abbey of St. Werburgh as "an excellent and shrewd investment," and of Earl Hugh's admission to the order in his old age as "a close shave" and "a ludicrous scuttle," is in even worse taste. There are, of course, all the minor errors that a writer unacquainted with his subject is bound to make. The Stanleys did not "sell the sovereignty of Man to the Crown in the time of the second Charles." The right to the title of king was waived about the beginning of the sixteenth century, and the lordship was sold by the Duke of Atholl to the Crown in 1765. The Collegiate Church of St. John the Baptist cannot be in any sense called a priory church, and it is very much overstating the case to speak of it as "until the suppression of the monasteries the ancient cathedral of Chester"; Freeman only alludes to "a vague claim" to this distinction. The Episcopal Registry is not "now in White Friars," and never has been; it is still in the Abbey Gateway. Mr. Crickmore does not appear to be well acquainted with our English bishops. It is amusing to read of "one Anselm, Abbot of Bec," coming to visit Earl Hugh at Chester. It will also sound odd to many readers to hear the incomparable Bishop Pearson passed by with the remark, "He is known for a work on the Creed, and generally for piety and learning"! It was, perhaps, too much to hope that we should have been spared the repetition of the "Blue Posts" myth. It appears once more in its full array of ingenious lying details, just as if no such book as 'Blunders and Forgeries' had ever been written. For the rest, when Mr. Crickmore is describing the old houses and churches he loses much of his flippancy, and tells his story simply and well, though occasionally there is rather too much of the guide-book, and a complete specification of the present Cathedral organ has little to do with Old Chester. As has been already said, the etchings are excellently done, and each forms an artistic treat in itself, and the pen-and-ink drawings, though not quite so pleasing, are well worthy of their subjects.

Deanery of Bicester.—Part VIII. *History of Ardley, Bucknell, Caversfield, and Stoke Lyne.* Compiled by J. C. Blomfield, M.A. (Stock.)—Mr. Blomfield has one of the qualifications needed for a local historian. He shows on every page that he takes a deep interest in his subject. But mere enthusiasm, though it goes a great way, is by no means all that is required. A volume of Oxfordshire collections, to take its place on the shelves of the Bodleian beside those of Dodsworth, Wood, Hearne, and Walker, he would have compiled admirably; but he possesses little notion of the art of preparing his memoranda for the press. It has been said, and often repeated, of Strype, the ecclesiastical historian, that though his readers are indebted to him for publishing much curious matter, they must bear in mind, when they avail themselves of his labours, that in his eyes "one old manuscript appears to have been about as good as another." If we read here "printed book" for "manuscript" we shall have a true picture of the position of Mr. Blomfield. We have a right to call for all the local information that can be procured by the village historian, and we have, perhaps, no right to grumble when he imparts his own views on politics or theology, though they have little relation to the subject of his work—as when, for example, Mr. Blomfield demonstrates to his own satisfaction that the disestablishment of the Irish Church was a greater wrong than the suppression of the English monasteries. Such remarks, if not instructive, are sometimes amusing, and may be of service to some future

historian of the development of political opinion; but we must protest against the pages of books of local history being encumbered by long quotations from printed books which are easy of access. In Ardley Church is a recess which has, there can be little doubt, formed an Eastersepulchre, for on a final are the words "Non est," an evident allusion to the passage in St. Matthew's Gospel, "He is not here, for He is risen" (ch. xxviii. verse 6). What Easter sepulchres were is now commonly well understood. Had Mr. Blomfield been burdened with any doubts about his readers' knowledge on the point, he might have given a passing reference to Mr. Heales's exhaustive paper in the forty-second volume of the *Archæologia*; instead of this, however, we are supplied with an extract from the 'Rites of Durham,' a well-known book issued long ago by the Surtees Society. Mr. Blomfield, however, has not been at the trouble of looking at the original, but has taken his quotation from 'The Glossary of Architecture.' This occurs early in the volume. There are stranger things as we proceed. For the fact, if it be one, that in the primitive village community the most important man next to the reeve was the smith, we are gravely referred to the life of the late W. H. Smith, M.P. The climax is reached, however, under Stoke Lyne, where it pleases the author to discourse of swine, and for the sake of giving his readers a notion of what manner of man the swineherd was, more than half a page is borrowed directly from 'Ivanhoe.' Even the brass ring round the neck is not omitted. We had hoped that by this time people had left off learning their history from Sir Walter Scott's novels. Have Palgrave, Kemble, and Freeman lived quite in vain? It is really sad to find one who is in several ways so well fitted for the task of a local historian, and evidently possesses the necessary enthusiasm for encountering the drudgery of the work, so incapable of understanding what to avoid. Of course, in a book compiled in this haphazard way there are blunders, but not so many nor such grave ones as we might expect. At Ardley there is a fine low side window of two lights. Its head has flowing tracery of the Decorated period. Mr. Blomfield has made up his mind that windows of this character were for the service of lepers; in this he may possibly be right, though we question it; but in any case it is hardly fair to his readers not to tell them that the controversies concerning the use of these windows are by no means laid to rest. It would have been more to the purpose if he had left out quotations from Sir Walter Scott and Thackeray and printed a summary of the late Mr. Parker's paper on the windows which appeared many years ago in the *Archæological Journal*. Whatever may be said in defence of the foregoing point, he would be a very bold or a very ignorant man who should attempt to defend the statement that "until the reign of Henry II. the local knights and squires had been Justices of the Peace in their own districts, but in the year 1176 the system of eyres or circuits, which has continued to the present day, was established." The justices of the peace, as we know them, are surely the creation of Acts of Parliament, arising out of the more ancient *custodes*. To speak of the still older barons, great and small, who exercised the rights of *furca et fossa* within their domains as justices of the peace is a blunder like that of the man who, wishing to be popular, spoke of William of Pont de l'Arche as Chancellor of the Exchequer to Henry I. Mr. Blomfield's misconceptions are not confined to Norman and Plantagenet times. He perpetrates a strange blunder with regard to marriages which took place during the Commonwealth. "Among the many anti-religious and anti-social regulations of the Long Parliament was," he tells us, "one which reduced the sacred union of marriage to the state of a mere civil contract of a transitory character, which any two persons might engage in and cast loose at pleasure." Did he ever,

we wonder, read the Act of August 24th, 1653? It may be seen in full in Scobell's 'Acts and Ordinances,' part ii. p. 236. We assure him that the marriages contracted during those times were intended by the State and the contracting parties to be permanent unions. Is he not aware also that, until the time of the Council of Trent, throughout the whole of Latin Christendom the presence of a priest was not necessary for the validity of marriages, though it was for their regularity, and that in some parts of the world, so far as the Roman Catholic Church is concerned, the same rule holds good to-day? In 1532 a certain Roger Hicks leaves to the light of "Seynt Sondag" in Bucknell Church a bushel of barley. Mr. Blomfield conjectures that by St. Sondag St. Dominic is meant. There was a St. Sunday's gate at Drogheda, which is mentioned by Oliver Cromwell, near to which, the author says, stood the Dominican friary. This seems strong confirmation of Sunday being a translation of Dominic. There is, we have heard, a St. Sunday's well at Willenhall, in Staffordshire, and F. W. Faber, in his 'Ascent of Helvellyn,' says:—

Far to the right St. Sunday's quiet shade
Stoops o'er the dell where Griseldale Tarn is laid
Beneath that solemn crag in waveless sleep.

The subject is deserving of more attention than it has yet received. In the same year John Packett, of Fewcott, in the parish of Stoke Lyne, made two noteworthy provisions by his will. He left to the image of St. Margaret, in the church of Mychell Tew, "a stall of bees, the which stand at Little Tew in the keeping of Richard Belcher, which said bees my grandfather and my own father first gave to the said image." He also provided that his son Richard should go on a pilgrimage for him to our Lady of Walsingham. We do not call to mind another instance of bees being left for a religious purpose. Bequests for pilgrimages to Canterbury and Walsingham are not uncommon. We have met with one instance where a man was to go to Trymmyingham, in Norfolk. Mr. Blomfield does not neglect modern times and modern people. In this we are in full agreement with him. Many local histories are most defective in this particular. The account which he gives of the Peyton family, celebrated for their devotion to the chase, the turf, and the road, is very interesting. We wish it had been longer. The old coaching days are over, and hunting is a far different sport now from what it was in the period of which the author writes. It would seem—though the fact is not quite well made out, we think—that it was one of the Peytons who discovered the steepchase. Mr. Blomfield seems to think this sport began in 1834.

TRANSLATIONS.

The Closing Door. Translated from the German of Ossip Shubin by Marie Dorotea Gurney. (Dent & Co.)—It is strange that until this day no one has thought of translating for England the charming works of the talented Austrian author who hides her personality under the pseudonym of Ossip Shubin, and is one of the most popular of living German novelists. In America (in the matter of foreign literature, strange to say, far more alive and go-ahead than England) there have been already published various translations of her works, where the wide human interest conveyed by their touches of genuine pathos and flashes of bright wit, no less than their piquant local colouring, has won for them that continued appreciation which only works of a high moral tone and sympathetic as well as vivid descriptive powers can command. 'The Closing Door' is a study of the character of two girls, delicately conducted, with true and deep knowledge of girl nature. We will not spoil the treat which must be experienced in perusing this tale by revealing the story. We

will only add that Miss Gurney has admirably filled her task of translator; the tale reads as smoothly as an original, and is free from all Germanisms.

The Deluge: an Historical Novel of Poland, Sweden, and Russia. By Henryk Sienkiewicz. Translated from the Polish by Jeremiah Curtin. 2 vols. (Dent & Co.)—We are glad of the attempts which are now being made to familiarize the English public with the writings of Henryk Sienkiewicz, the most eminent of living Polish novelists. Some time ago the first romance of his great historical trilogy 'Fire and Sword' was reviewed in the columns of this journal. 'The Deluge' forms the second, and we hope Messrs. Dent will give us the third, 'Pan Michael.' Sienkiewicz appears to have led a wandering life, and was for some years in America, but resides, we believe, at present in Warsaw. Like Count Tolstoi, he loves to put a great many figures on his canvas, which is crowded with pictures of battle and adventure. He contrives also to introduce the leading historical personages of the period, and, following the example of the late Anthony Trollope, carries some of his imaginary characters through a whole series of novels. Thus in 'The Deluge' we have the reappearance of Pan Zagloba, a thoroughly Falstaffian individual, whose adventures are legion and his bombast and self-laudation inexhaustible. The history of Poland is so little studied in this country that the facts upon which the novel is based will be familiar to few. We must therefore go a little into detail. The period of 'The Deluge' is that of the reign of John Casimir, in which Poland suffered from all the ills of foreign and civil war. An amiable but weak man, he ascended the throne in 1649, and married his brother's widow, Marie Louise, a woman of beauty and spirit. In his reign the Swedes invaded the country and took both Cracow and Warsaw, and he was obliged to fly into Silesia. Their success would not have been so great had not the entrance into the country been made easy by the treachery of Opalinski, the Palatine of Posen, and Radziwill, the Hetman of Lithuania. Karl Gustav, the Swedish king, meditated parcelling out the country, giving portions to the Elector of Brandenburg, the Hetman, and others. But the Swedes were driven out; Poland's hour had not yet come. In 1668 John Casimir abdicated. All these characters figure in the picturesque pages of M. Sienkiewicz. Opalinski, who wrote some venomous satires on the universal corruption of mankind, is brought before us with all his odious characteristics; Radziwill appears as the evil spirit of the story, and dies in great suffering. He is portrayed as a gloomy, ambitious man, and is made additionally odious on account of his Calvinism, which stands in strong relief to the fanatical Roman Catholicism of his countrymen. The hero is a gallant young Polish noble who is desperately in love with a charming girl, Panna Alexandra, or, in its pretty abridged form, Olenka. He is induced at first to take the side of Radziwill, but when he discovers that he is a traitor he deserts the cause of the powerful Hetman. It is this change of front that gets him into trouble. After hairbreadth escapes, he contrives to make his way to the king in Silesia. His devotion to the cause of John Casimir is profound. He distinguishes himself in many engagements, and finally receives the hand of the young lady of whom he is enamoured. Olenka, meanwhile, has not been without her perils, but we will not forestall their interest. There is no lack of vigour in the author's style, but the bloodshed may pall upon the "gentle reader." In the words of Byron's criticism on Dr. Polidori's tragedy,

All stab, and everybody dies.

These nobles, as represented by M. Sienkiewicz, are certainly brutal enough, in spite of their occasional airs of chivalry. As for the wretched peasantry, they seem only to exist to be pillaged,

turned into soldiers, and killed by the rival factions. We have old Poland before us in the pages of our novelist, and a sad country it is at best. M. Sienkiewicz puts additional colour into his picture by his accounts of the Swedes and their armies. Many Scotchmen also figure here: we almost wonder that he did not include the renowned Patrick Gordon, afterwards the friend of Peter the Great. This fine specimen of the Scotch younger son and mercenary soldier of the period has told us in his diary how, being frequently taken prisoner, he passed from one party to the other, now fighting with the Swedes and now with the Poles. It only remains, in conclusion, to say some words on Mr. Curtin's translation. He has long since won his spurs as a worker in Slavonic fields. He is accurate almost to baldness, and we think that on many occasions he might have given a foot-note, for we cannot imagine what the English reader will think of some of the expressions left unexplained, e.g., the *Saitch*, to adopt the translator's spelling. So, also, to interpret the Polish for Constantinople as the city of the Tsar (Cargrad) is rather confusing. It would have been better to say the city of the Cæsars. The many Americanisms are, of course, in the natural order of things. Whatever our translator gains in accuracy by his phonetic spelling of Polish names he seems to lose in the hideous form which he communicates to all the native words. We do not think our Polish friends can possibly be pleased with these transformations. He might, by the way, have given Tylsa its more familiar form of Tilsit.

Mr. Van Laun's translation of *Gil Blas*, originally issued by Mr. Paterson in three handsome octavos, with etchings by Lalauze, has been reissued in four neat volumes 12mo. by Messrs. Gibbings. The binding is quite unusually hideous.

NAVAL BOOKS.

Naval Policy, by Mr. G. W. Steevens (Methuen & Co.), is a book which gives the general public exactly what it wanted. In March last Admiral P. H. Colomb, who has done more than any man to teach Englishmen to think upon such questions, read a paper before the Royal United Service Institution on 'Elements of Force in Warships,' and in the discussion which followed there took part two officers who are, perhaps, the highest authorities upon the problems involved. Admiral Colomb's tables were technical, however, and what the taxpayer and the politician need is plain hints as to the mode of discovering the sufficiency or deficiency of our fleet, and of instituting a comparison between it and the fleets of other powers. Mr. Spenser Wilkinson has, in his various books, proved the overwhelming importance of accurate information upon this point, and Mr. Steevens now shows us how to seek it for ourselves. The author has not come to the subject as a naval expert, and he relies largely and admittedly upon the methods of 'The Naval Annual,' of Mr. Wilson, and Mr. Laird Clowes. He first states the various elements of force to be considered; then goes through the British navy, then the fleets of France, Russia, Germany, Italy, and the United States; next discusses shipbuilding and manning, and our want of readiness for war; and concludes his work by explaining an appendix of tables in which he takes note of the fleet of Japan, a power which is about to increase her forces, and may be engaged in war as the ally of the United Kingdom or of the Dual Alliance, as the case may be. The effect of these tables is more reassuring than that of the more detailed text of the chapters; but we fear that it is the detailed examination rather than the appendix which yields valuable results. The elements of force and their existence in the navies of Great Britain and her rivals are explained and ex-

amined in a popular style, and every journalist and every taxpayer will be able to draw his own conclusions for himself.

A little paper-covered book upon the navy reaches us at the same time, which does not cover the same ground. *Britain's Glory: a Popular Account of the Royal Navy*, is written by Messrs. Clarke Hall and Clement Salaman, and published by Messrs. Sonnenschein & Co. It forms a good brief account of our own fleet, but the table at the end is most misleading; how misleading can be judged when we point out that Germany is credited with twenty "battleships" and Russia with ten. In a concluding note Russia is disregarded, and the figures of the German navy stated as though the German were the third fleet. In this note, too, the naval expenditure of Great Britain is underestimated, no account being taken of loan money raised by Bill and Act, which is just as useful for naval purposes as money voted out of taxes. It is a pity that these last pages have been added; as far as material goes Russia is stronger at sea than the German Empire, and her superiority in battleships is becoming greater every year. To count numbers of ships without reference to their power is a useless mode of proceeding, and the table given by our authors is not only most unfavourable to Russia, but unduly favourable to ourselves as compared with the Dual Alliance.

Mr. Heinemann has sent a welcome reprint of *The Life of Nelson* by Robert Southey, a book that rightly retains its place as an English classic. Two excellent portraits add to the charms of a handsome volume. Mr. Hannay has furnished a sensible introduction, useful biographical notes, and a series of excellent appendices, which make this edition decidedly superior to its predecessors. Mrs. Trench's notices of Lady Hamilton and Nelson at Dresden are highly interesting, and Mr. Hannay's comments on Nelson's tactics are worth reading. We have detected "vasseau" for *vaisseau* on p. 289. To the note on Riou might have been added the fact that his name has been immortalized by Thomas Campbell.

OUR LIBRARY TABLE.

The author of 'The Red Badge of Courage,' Mr. Stephen Crane, publishes through Mr. Heinemann *Maggie, a Child of the Streets*. This little story will make a powerful impression on those who are not repelled by the strange oaths in which the story is for the most part told. Maggie, a factory hand, the child of a drunken woman and sister of a rough in an American town, is seduced by a barman (the patron of her brother), and dies. The telling of the tale is so strong that it produces on the reader an impression of absolute truthfulness, and yet, we are convinced, it is not true to life. Such a case as is described may, indeed, be met with; but far more usual would be either the moral destruction of the girl by her mother's influence at an earlier age, or, on the other hand, the development of a harder type, helped along by the extreme kindness to one another of the very poor. To this kindness there is only one allusion in the book, yet it is the most striking feature of low life in the United Kingdom, and is probably not lacking in the low life of the United States.

The Light that Came, and other Dreamings, by Joseph Dawson, illustrated by Zoffany Oldfield (Unicorn Press), is a series of parables from nature and human nature—a rather poor reminiscence of Mrs. Gatty's well-known stories. The allegories and the symbolisms are all very obvious, and scarce in need of the explanations the author appears to think necessary. The ideas are good, the lessons contained are of the sort some people deem "helpful." We cannot say more; less we do not like to say.

It may be presumed that the nice little reprint of Mr. Lang's translation of *Aucassin and Nicolette*, which Mr. Nutt has published at a shilling, is due to the diligence of the interloper who reissued it without leave in the United States.

THE latest additions to the well-known Oxford editions of the poets published by the Clarendon Press are *Burns* and *Byron*. Both are admirably got up in three styles. Besides the ordinary single-volume edition, there are two on india paper: one of the same size, which shows up the type—of necessity rather small in the case of Byron—very clearly, and makes the volume considerably lighter to handle, and a charming little miniature edition in three volumes enclosed in a neat case. These editions should hold their own amongst many rivals.

THERE are several articles of interest in the *Journal of the Society of Archivists and Autograph Collectors*, edited by Mr. H. Saxe Wyndham (Stock). The Burns MSS. at the Glasgow Exhibition of 1896 are briefly noticed by Mr. Colvill-Scott, who shows how large and valuable was the collection, to which many owners contributed. Mr. S. John Elyard discourses pleasantly enough of the value of the Court Roll in history; whilst Mr. George S. Inglis, the expert in handwriting, makes a vain attempt to prove by handwriting the Franciscan origin of Junius's letters. Four capital facsimiles, however, including that of the note to Miss Giles and another of the celebrated lines addressed to her by Francis, are welcome. The editor's 'Notes' touch upon not only manuscripts and autographs, but also the great national buildings for the preservation of the State Records. We hope the operations of the Society and the issue of the *Journal* may no longer be impeded by the lack of subscriptions from those to whom Mr. Wyndham makes a pointed appeal.

WE have received the catalogues of Messrs. Dulau (French books), Mr. Edwards (good), Messrs. George & Son (a catalogue of second-hand books and one of magazine sets), Messrs. Gowans & Son (interesting), Mr. Higham (first editions and theology), Messrs. Maurice & Co. (two catalogues), Mr. May (first editions), Mr. Menken, Messrs. Mudie (clearance catalogue No. 1), Mr. Muller (economic literature), Mr. Nutt (chiefly classical books), Messrs. Parsons & Sons (books, portraits, and etchings), Mr. Porter (science), Mr. Rimell (interesting), Mr. Spencer, Messrs. Wesley & Son (zoology, valuable), and Messrs. Williams & Norgate (two catalogues, art and rare books). We have also on our table the catalogues of Mr. Lowe of Birmingham (books and autographs), Messrs. Bright & Son of Bournemouth, Messrs. Fawn & Son of Bristol, Mr. Brown, Mr. Cameron, Messrs. Douglas & Foulis, and Mr. Grant of Edinburgh, Mr. Miles of Leeds, Messrs. Young & Sons of Liverpool (books and portraits), Mr. Thorne of Newcastle, Mr. Blackwell of Oxford (interesting), and Messrs. Hitchman & Co. of Sheffield. We have also a catalogue from Mr. Nijhoff of the Hague (works on the Netherlands), four catalogues from Messrs. Baer & Co. of Frankfurt (antiquarian, Africa, fine art, and French political economy), and an elaborate catalogue of his publications from Mr. Hoepli of Milan.

WE have on our table *Reminiscences of a Yorkshire Naturalist*, by the late W. C. Williamson, LL.D., edited by his wife (Redway),—*Upper Teesdale, Past and Present*, by J. Backhouse (Simpkin),—*Harvard Studies in Classical Philology*, Vol. VI. (Ginn & Co.),—*Livy: The Hannibalian War, being Selections from Books XXIII. and XXIV.*, edited by E. P. Coleridge (Macmillan),—*Theories and Criticisms of Sir Henry Maine*, by M. O. Evans (Stevens & Haynes),—*Human Progress*, by T. S. Blair (Birmingham, Cornish),—*Towards Democracy* (Manchester, Labour Press),—*Macmillan's Geography Readers*, Book V. (Macmillan),—*Embroidery without Outline*, by M. E.

Hughes (Philip).—*Wages and Capital*, by F. W. Taussig (Macmillan).—*The Etiology, Symptoms, and Treatment of Gall-Stones*, by Dr. R. Kraus and H. Morris (Kegan Paul).—*Orpheus*, by G. R. S. Mead (Theosophical Publishing Co.).—*The Interpretation of Literature*, by W. H. Crawshaw (Macmillan).—*Introduction to Sociology*, by A. Fairbanks (Kegan Paul).—*The Principles of Sociology*, by F. H. Giddings (Macmillan).—*English Literary Criticism*, with an Introduction by C. E. Vaughan (Blackie).—*Idyllists of the Country Side*, by G. H. Ellwanger (Bell).—*In Rustic Livery*, by G. Morley (Dent).—*The Egyptian Struwwelpeter*, being the *Struwwelpeter Papyrus* (Grevel).—*The Works of Max Beerbohm*, with a Bibliography by John Lane (Lane).—*An Actor's Wooing*, by L. J. Miln (Osgood).—*The Bondwoman*, by W. G. Collingwood (Arnold).—*No Place for Repentance*, by E. F. Pinsent (Fisher Unwin).—*Sapphira of the Stage*, by G. Knight (Jarrold).—*The Love Affairs of a Bibliomaniac*, by E. Field (Lane).—*A World Afloat*, by J. Hatton (Raphael Tuck & Sons).—*The World is Round*, by L. Mack (Fisher Unwin).—*Through Thorns and Briars*, by H. S. Streatfeild (S.P.C.K.).—*Checked Through*, by R. H. Savage (Routledge).—*Jens of Nazareth, a Tragedy*, by G. Barlow (Roxburghe Press).—*Vavasor Powell*, the Baptist Evangelist of Wales in the Seventeenth Century, by D. Davies (Alexander & Shepherd).—*The Threshold Covenant*, by H. C. Trumbull (Edinburgh, T. & T. Clark).—*The English Church and the Romish Schism* (Blackwood).—*The Presbyterian Churches*, by the Rev. J. N. Ogilvie (Edinburgh, R. & R. Clark).—*The Man of Sorrows*, by the Rev. J. Culross, D.D. (Part-ridge).—*Some Principles of Religious Education*, by W. H. Carnegie (Murray).—*The Revelation of Christ*, by W. D. Mackenzie (S.S.U.).—*La Jeunesse d'un Tsar: Paul I. et Catherine II.*, by D. Kobeko (Paris, Lévy).—*L'Arétin, 1492-1556*, by P. Gauthiez (Hachette).—*Idylle Nuptiale*, by Madame E. Caro (Paris, Lévy).—*and Cow-Boy*, by Auzias-Turenne (Paris, Lévy). Among New Editions we have *An Elementary Treatise on the Integral Calculus*, by B. Williamson (Longmans).—*A French Grammar for Schools*, by G. E. Fasnacht (Macmillan).—*Sham Gold*, by S. Wohl, translated by S. L. Simeon (Ward & Downey).—*Old Melbourne Memories*, by R. Boldrewood (Macmillan).—*Some Men are Such Gentlemen*, by A. Kenealy (Digby & Long).—*Cricket Songs*, by N. Gale (Constable).—*and Arrows of Song*, by Eric Mackay (Hutchinson).

LIST OF NEW BOOKS.

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Beauchet (L.): Histoire du Droit Privé de la République Athénienne, 4 vols. 36fr.

Fine Art and Archaeology.

Collignon (M.): Histoire de la Sculpture Grecque, Vol. 2, 30fr.
Furtwängler (A.): Intermezzi, kunstgeschichtliche Studien, 12m.
Louys (P.): Aphrodite, 3fr. 50.
Tsar (Le) et la Tsarine en France, 10fr.

Poetry and the Drama.

Alberge (E.): Comédies Poésies, 5fr.
Domic (R.): Essais sur le Théâtre Contemporain, 3fr. 50.
Lemaître (J.): Impressions de Théâtre, 3fr. 50.

Philosophy.

Bourgeois (L.): Solidarité, 2fr.
Brunetière (F.): La Moralité de la Doctrine Évolutive, 0fr. 50.
Desdouts (E.): La Responsabilité Morale, 4fr.
History and Biography.
Bellanger (J.): Gaston Phébus, 1331-1391, 0fr. 50.
Daudet (R.): Histoire Diplomatique de l'Alliance Franco-Russe, 7fr. 50.
Hugo (V.): Correspondance, 1815-1835, 7fr. 50.

Philology.

Grundriss der indo-arischen Philologie u. Altertumskunde, 4 parts, 33m. 50.
Schwartz (B.): Fünf Vorträge üb. den griechischen Roman, 3m.
Stern (B.): Aegyptische Kulturgeschichte, Part 1, 8m.

General Literature.

Bentzon (Th.): Un Divorce, 3fr. 50.
Block (M.): Petit Dictionnaire Politique et Social, 16fr.
Burggraf (J.): Schiller's Frauengestalten, 5m.
Decourcelle (P.): La Buveuse de Larmes, 3fr. 50.

Delteil (C.): Lucile Chabanau, 3fr. 50.
 Kraus (F. X.): Essay, 10m.
 Maël (P.): Le Drame de Roumeur, 3fr. 50.
 Malot (H.): Le Roman de mes Romans, 3fr. 50.
 Méliot (M. A.): Dictionnaire Explicatif de Finance, de Bourse, &c., 6fr.
 Meunier (Madame S.): Pour le Bonheur, 3fr. 50.
 Montépin (X. de): La Jeunesse d'Orgue, 2 vols. 6fr.
 Pert (C.): Le Frère, 3fr. 50.
 Rabusson (H.): Vaine Rencontre, 3fr. 50.
 Rochel (C.): Basta, 3fr. 50.
 Roë (A.): Papa Félix, 3fr.

LOCKHART'S 'LIFE OF SCOTT.'

1, Marles Road, October 17, 1896.

I do not think it quite safe to say with the reviewer of my 'Life of Lockhart' that "Lockhart himself received no pecuniary gain" from his great biography. Mr. Gleig gives this impression in his *Quarterly* article on Lockhart; but I know from an allusion in a letter of Mr. Cadell's that Lockhart was paid a considerable fee by the trustees, while the main portion of the profits went into the trustees' hands towards the payment of Sir Walter's debts (vol. i. p. 383, note).

As I learn from a review that Mr. Abraham Hayward spoke of Lockhart as a "social failure," and as his spleen against Lockhart was otherwise displayed, I may add that there was no love lost between the men. It was to Mr. Hayward that Lockhart, in his diary, applied the saying of Achilles (*Iliad*, ix. 312-313):—

Ἐχθρὸς γὰρ μοι κείνους ὁμῶς Ἀἰδαο πύλῃσιν
 ὅς χ' ἔτερον μὲν κεύθῃ ἐνὶ φρεσὶν, ἄλλο δὲ εἴπῃ.

Too late to use, I observed, as far as genealogy is concerned, that if one Lockhart was detested for his cruelties after Culloiden, another was with the Prince at Avignon, and thence went to the Court of the exiled James in 1749. Moreover, I am informed that the archives of Balliol prove Lockhart and Gleig to have been "common-roomed" and "gated" for want of respect to discipline in 1812. A. LANG.

A BIBLIOGRAPHY OF THE WRITINGS OF ROBERT BROWNING.

PART III.—PUBLISHED LETTERS OF ROBERT BROWNING.

THIS list includes only such letters as have appeared at various times in scattered volumes, in magazines, or in the columns of the public press. They are arranged according to the date of publication.

(1.) 'Life of William Etty, R.A.' By Alexander Gilchrist. London, 8vo., 1855. Letter to William Etty.

(2.) 'The Correspondence of Leigh Hunt.' Edited by his Eldest Son. London, 8vo., 1862, vol. ii. pp. 264-266. Letter to Leigh Hunt on 'Aurora Leigh,' Keats's 'Lamia,' 'Isabella,' &c., and a manuscript (originally preserved by Capt. Roberts) of Shelley's 'Indian Serenade.' Some interesting variations of the text between this MS. and the version of the 'Serenade' printed in the 'Posthumous Poems' are given by Mr. Browning. The close of the letter mentions the lock of Milton's hair given by Hunt to Mr. Browning.* Signed "R. B.," and dated "Bagin di Lucca, 6th October, 1857."

(3.) The *Daily News*, February 10th, 1871. Letter to the Editor stating that his contribution to the French Relief Fund was the payment by his publishers for a lyrical poem ('Hervé Riel'). Signed "Robert Browning," and dated "19 Warwick Crescent, W. Feb. 9" [1871].

(4.) The *Daily News*, November 21st, 1874. Letter to the Editor of the *Daily News*, referring to the 'Doctrine of the ecclitide De' in the poem of the 'Grammarians' Funeral.' Signed "R. B.," and dated "Nov. 20" [1874].

(5.) 'The Poetical Works of Laman Blanchard.' London, 8vo., 1876, pp. 6-8. Letter to Laman Blanchard.

(6.) 'The Prose Works of William Wordsworth.' Edited by Rev. Alexander B. Grosart. London,

* This lock of Milton's hair was one of Mr. Browning's most cherished treasures. He never tired of exhibiting it to his friends.

1876, vol. i. p. xxxvii. Letter to the Rev. Alexander B. Grosart, on the poem of 'The Lost Leader' and Wordsworth. Signed "Robert Browning," and dated "19 Warwick Crescent, Feb. 24, 1875."

(7.) 'Works of Percy Bysshe Shelley.' Edited by H. Buxton Forman. London, 1876-1880, vol. ii. pp. 418-420. Letter to Mr. Buxton Forman on the value to be attached to the termination "aia" in the poem 'Cenci.' Signed "Robert Browning," and dated "19 Warwick Crescent, W. July 27, '76."

(8.) 'Letters of Elizabeth Barrett Browning addressed to R. H. Horne.' Edited by S. R. Townshead Mayer. 2 vols. London, 8vo., 1877.

(1) P. 182. Letter to R. H. Horne, chiefly regarding Mrs. Browning's improvement in health. Signed "R. Browning," and dated "Pisa, Dec. 4."

(2) P. 194. Letter to R. H. Horne (in the handwriting of Mrs. Browning), announcing their departure from England, and the despatch of the new editions of their works. Signed "Robert and Elizabeth Barrett Browning," and dated "London, September 24th [1851]."

(9.) The *Times*, November 20th, 1877. Letter to the editor of the *Times* concerning his nomination as a candidate for the Lord Rectorship of St. Andrews. He explains that directly he heard of his nomination he wrote declining the honour, "as I had found myself compelled to do on some former occasions." Signed "Robert Browning," and dated "19 Warwick Crescent, Nov. 19" [1877].

(10.) The *Academy*, December 20th, 1878. Letter to Dr. Furnivall.

(11.) The *Pall Mall Gazette*, June, 1888. Letter to a correspondent on the beauty of the vale of Llangollen: "I received an impression of the beauty around me which continued ineffaceable during all subsequent experience of varied foreign scenery, mountain, valley, and river." Signed "Robert Browning," and dated "29 De Vere Gardens, June 5, 1888."

(12.) The *Athenæum*, December 21st, 1889, p. 860. Letter to Mr. Charles Kent accompanying a copy of vol. iii. of the new collected edition of the 'Poetical Works.' Signed "Robert Browning," and dated "29 De Vere Gardens, W., 28 August, 1889."

(13.) The *Browning Society's Papers*, 1889-90, Part XI, p. 338*. Extract (undated and unsigned) from a letter to Dr. Furnivall on the meaning of the poem 'Nunpholeptos.'

(14.) The *Browning Society's Papers*, 1889-90, Part XII.

(1) P. 41*. Letter to Alfred, Lord Tennyson, congratulating him upon his birthday. Signed "Robert Browning," and dated "29 De Vere Gardens, W., August 5th, 1889." Also printed in the *Academy*, No. 922, for January 4th, 1890, p. 8—thence copied extensively by the daily press.

(2) P. 65*. Letter to Theodore Tilton: "I have lost the explanation of American affairs, but I assure you of my belief in the justice and my confidence in the triumph of the great cause. For the righteousness of the principle I want no information. God prosper it and its defenders." Signed "Robert Browning," and dated "St. Enogat, près Dinard, France, Sept. 11, 1861."

(3) P. 122*. Letter to Mrs. Bloomfield Moore, thanking her for her "goodness in caring so effectually for my interest with Messrs. Houghton and Mifflin." Signed "Robert Browning," and dated "19 Warwick Crescent, W., Nov. 7, '84."

(15.) 'Life of Robert Browning.' By William Sharp. London, 8vo., 1890.

(1) P. 53. Letter to Mr. Sharp on "Rossetti's 'Pauline' letter"—"It was to the effect that the writer, personally and altogether unknown to me, had come upon a poem in the British Museum..... that he judged to be mine, but could not be sure, and wished me to pronounce in the matter—which I did." Neither signature nor date is given.

(2) P. 189. Letter to Mr. Edmund Yates, a *propos* of the Browning Society: "I cannot wish harm to a Society of—with a few exceptions—names unknown to me, who are busied about my books so disinterestedly." The signature and date are not given.

(3) P. 191. Letter to "Alma" (a child-friend of Mr. Browning's), detailing a conversation with the Shah, in which the latter requested the gift of a volume of his poems. Signed "Robert Browning," and dated "29 De Vere Gardens, W., 6th July, 1889."

(16.) The *Academy*, No. 922, January 4th, 1890, p. 8. Letter to Lord Tennyson, congratulating him upon

his birthday. Signed "Robert Browning," and dated "29 De Vere Gardens, W., August 5th, 1889."

(17.) 'Alma Murray,* Portrait as Beatrice Cenci, with Critical Notice, containing Four Letters from Robert Browning.' London, 8vo., 1891.

(1) P. 6. Letter to Mrs. Forman upon her "admirable impersonation of that most difficult of all characters to personate" (*i.e.*, Beatrice Cenci). Signed "Robert Browning," and dated "May 8th, 1886." This letter is also printed in the 'Note-book of the Shelley Society,' Part I, 1888, p. 105.

(2) P. 6 (at foot). Letter to Mrs. Forman, acknowledging receipt of her "charming photograph" in character as Beatrice Cenci. Signed "Robert Browning," and dated "29 De Vere Gardens, W., May 9th, 1888."

(3) P. 7. Letter to Mrs. Forman upon her performance of Colombe in 'Colombe's Birthday.' Signed "Robert Browning," and dated "Venice, December 29th, 1885."

(4) P. 8. Letter to Mrs. Forman, mentioning "how beautifully and how powerfully she acted the part of Mildred in 'A Blot in the 'Scutcheon.'" Signed "Robert Browning," and dated "March, 1888."

(18.) *Poet Lore*, vol. ii. No. 2, February, 1890, p. 101. Letter to the printers of 'Asolando' (Messrs. Spottiswoode & Co.) expressing his "gratitude for the admirable supervision of the gentleman whose care to correct my mistakes or oversights has so greatly obliged me." Signed "Robert Browning," and dated "29 De Vere Gardens, June 5, 1889."

(19.) The *Jewish Chronicle*, 1890. Letter to Mr. O. J. Simon on the religious persecutions in Russia in the winter of 1881-82. Signed "Robert Browning," and dated "Feb. 2, '82."

(20.) The *Nonconformist*, 1890. Letter to a lady on the love and power of God: "It is a great thing, the greatest, that a human being should have passed the probation of life, and sum up its experience in a witness to the power and love of God." Signed "Robert Browning," and dated "19, Warwick Crescent, W., May 11, '76." This letter is also printed in Kingsland's 'Robert Browning: Chief Poet of the Age,' p. 83.

(21.) 'Robert Browning: Chief Poet of the Age.' New Edition. By William G. Kingsland. London, 8vo., 1890.

(1) P. ii. Letter to Mr. W. G. Kingsland: "How can I be other than most grateful to you for your generous belief in me?—unwarranted as it may be by anything I have succeeded in doing, although somewhat justified, perhaps, by what I would fain have done if I could." Signed "Robert Browning," and dated "19, Warwick Crescent, W., March 17th, 1887."

(2) P. 6. Letter to Mr. Thos. J. Wise on "the early editions of Shelley.....obtained for me some time before 1830 (or even earlier), in the regular way, from Hunt and Clarke, in consequence of a direction I obtained from the *Literary Gazette*.....I got at the same time, nearly, 'Endymion,' and 'Lamia,' &c., just as if they had been published a week before—and not years after the death of Keats." Dated "March 3rd, 1836." Signature not given.

(3) P. 8. Letter to Mr. Thos. J. Wise concerning his facsimile reprint of the original edition of 'Pauline': "I really have said my little say about the little book already elsewhere, and should only increase words without knowledge.....There was a note of explanation in the copy I gave John Forster, which contained also a criticism by John Mill." Signed "Robert Browning," and dated "November 5, 1866."

(4) P. 13. Extract from a letter referring to his having rewritten 'Sordello': "I did certainly at one time intend to rewrite much of it, but changed my mind." Signature and date not given.

(5) P. 25. Letter to Mr. Thos. J. Wise, answering certain queries concerning 'The Statue and the Bust.' Signed "Robert Browning," and dated "Jan. 8th, '87."

(6) P. 32. Letter to Mr. W. G. Kingsland explanatory of the poem 'Fears and Scruples.' Signed "Robert Browning," and dated "19, Warwick Crescent, W., Feb. 9th, '85."

(7) P. 35. Letter to Mr. W. G. Kingsland on the subject of a proposed cheap volume of selections from his poems. Signed "Robert Browning," and dated "19 Warwick Crescent, Jan. 6th, '86."

(8) Facing p. 36. Facsimile of a letter addressed to Mr. W. G. Kingsland telling of the death of "my beloved friend, Milsand." Signed "Robert Browning," and dated "Hand Hotel, Llangollen, N. Wales, Sept. 6, '86."

(9) P. 46. Letter to Mr. W. G. Kingsland acknowledging receipt of magazines (*Poet Lore*) from

* 'Alma Murray,' the stage-name of Mrs. Alfred Foreman.

America. Signed "Robert Browning," and dated "20 De Vere Gardens, W., Aug. 26, '89."
(10) P. 56. Letter to Mr. W. G. Kingsland on the alleged obscurity of his poems: "I can have little doubt but that my writing has been, in the main, too hard for many I should have been pleased to communicate with; but I never designedly tried to puzzle people, as some of my critics have supposed. On the other hand, I never pretended to offer such literature as should be a substitute for a cigar, or a game at dominoes to an idle man." Signed "Robert Browning," and dated "19 Warwick Crescent, W., Nov. 27, '68."

(22) *Poet Lore*, 1890, p. 108. Letter to Mr. Halliwell-Phillips concerning the New Shakspeare Society and Mr. Browning's position as president. Signed "Robert Browning," and dated "Jan. 27, '81."

(23) *Merry England*, 1890. Letter to Mr. Mynell concerning the merits of some "prose and verse" brought to his notice. Signed "Robert Browning," and dated "Asolo, Veneto, Italia, Oct. 7, '89."

(24) 'Browning's Message to his Time.' By Edward Berdoe. London, Svo., 1890.

(1) P. 6. Letter to Dr. Berdoe acknowledging a communication concerning the help received from Mr. Browning's writings. Signed "Robert Browning," and dated "19 Warwick Crescent, W. Jan. 12, 1886." This letter is also given in facsimile upon an unnumbered leaf facing p. 6.

(2) Letter given in facsimile upon an unnumbered leaf facing p. 127 to Dr. Berdoe, expressing "my sense of the obligation your goodness lays me under by the paper in which you so generously estimate my attempts to make use of the few materials of a scientific nature I have had any opportunity of collecting." Signed "Robert Browning," and dated "19, Warwick Crescent, W. June 11, '86."

(3) P. 218. Letter to Dr. Berdoe stating his willingness to become a patron of a proposed Anti-visceral Hospital. Signed "Robert Browning," dated "20 De Vere Gardens, W. August 27th, 1889." This letter is also given in facsimile upon an unnumbered leaf facing p. 218.

(25) *Poet Lore*, vol. ii. No. 5, May, 1890, p. 283. An article containing many extracts from various letters of Robert Browning.

(26) *The Critic* (New York), October 25th, 1890. Letter to Mr. Irving concerning a reminiscence of Kean, and asking his acceptance of the empty purse found upon Kean after his death. Signed "Robert Browning," undated.

(27) *Poet Lore*, vol. iii. No. 10, October, 1891, p. 524. Article upon Mrs. Sutherland Orr's 'Life of Robert Browning,' containing extracts from various letters not quoted by Mrs. Orr.

(28) 'Life and Letters of Robert Browning.' By Mrs. Sutherland Orr. London, Svo., 1891.

(1) P. 55. Letter to Rev. W. J. Fox concerning the approaching issue of 'Pauline.' Signed "R. B." (Undated.)

(2) P. 55. Letter to Rev. W. J. Fox accompanying copies of 'Pauline.' Signed "R. Browning." (Undated.)

(3) P. 56. Letter to Rev. W. J. Fox referring to a probably favourable notice of 'Pauline.' Signed "R. B." (Undated, but post-marked "March 29, 1833.")

(4) P. 57. Letter to Rev. W. J. Fox conveying thanks for the notice of 'Pauline.' Signed "Robert Browning," and dated "March 31, 1833."

(5) P. 68. Letter to Rev. W. J. Fox on 'Paracelsus': "I hope my poem will turn out not utterly unworthy your kind interest, and more deserving your favour than anything of mine you have as yet seen." Signed "Robt. Browning," and dated "April 2, 1835."

(6) P. 69. Letter to Rev. W. J. Fox on the securing a publisher for 'Paracelsus,' and other matters. Unsigned, but dated "April 16."

(7) P. 90. Two letters to Rev. W. J. Fox on 'Stratford.' Both signed "Robert Browning," and both undated.

(8) P. 95. Letter to John Robertson, Esq., informing him that he had that morning sailed for Venice, "intending to finish my poem ['Sordello'] among the scenes it describes." Signed "Robert Browning," and dated "Good Friday, 1838."

(9) P. 96. Letter to Miss Haworth relating his adventures in Italy, and other matters. Signed "R. B.," and dated "1838."

(10) P. 102. Letter to Miss Haworth on Rev. W. J. Fox, "who used to write in reviews when I was a boy, and to whom my verses, written at the

ripe age of twelve and thirteen, were shown: which verses he praised not a little; which praise comforted me not a little." Signature and date not given.

(11) P. 110. Letter to Miss Flower: "Praise what you can praise, do me all the good you can, you and Mr. Fox (as if you will not I), for I have a head full of projects." Signed "Robert Browning." Date not given; but the letter was written on March 9th, 1842.

(12) P. 118. Letter to Mr. Hill on Macready and the performance of 'A Blot in the 'Scutcheon' at Drury Lane, in February, 1843. Signed "Robert Browning," and dated "19 Warwick Crescent: Dec. 15, 1884."

(13) P. 123. Letter to Mr. Hill containing a last word regarding the reputed failure of 'A Blot in the 'Scutcheon' at Drury Lane in February, 1843: "I would submit to anybody drawing a conclusion from one or two facts past contradiction, whether that play could have thoroughly failed which was not only not withdrawn at once, but acted three nights in the same week." Signed "Robert Browning," and dated "December 21, 1884."

(14) P. 132. Letter to Miss Lee on the 'Lost Leader' and Wordsworth controversy: "I thought of the great Poet's abandonment of liberalism, at an unlucky juncture, and no repaying consequence that I could ever see. But—once call my fancy portrait 'Wordsworth'—and how much more ought one to say—how much more would not I have attempted to say." Signed "Robert Browning," and dated "Villers-sur-mer, Calvados, France: Sept. 7, '75."

(15) P. 133. Extract from an undated letter to Miss Haworth, detailing the writing an impromptu verse for a picture by Maclise. Signed "Robert Browning." Undated.

(16) P. 135. Letter to Miss Flower relating apparently to the publication of 'Hymns,' &c. Signed "Robert Browning," and headed "New Cross, Hatcham, Surrey: Tuesday morning." Precise date not given.

(17) P. 135. Letter to Miss Flower expressing his admiration for her music. Signature and date not given.

(18) P. 193. Letter to Lady (then Mrs. Theodore) Martin (Helen Faucit) on the projected performance of 'Colombe's Birthday.' Signature not given, but dated "Florence: Jan. 31, '53."

(19) P. 222. Letter to W. J. Fox (written in continuation of a letter of Mrs. Browning's) asseverating his old feelings of friendship and goodwill. Signed "Robert Browning," but undated.

(20) P. 226. Letter to Mr. (afterwards Lord) Leighton on various matters. Signed "R. Browning," and dated "Kingdom of Piedmont, Siena: Oct. 9, '59."

(21) P. 242. Letter to Mr. (afterwards Lord) Leighton anticipatory of his movements. Signed "Robert Browning," and dated "Florence: July 19, '61."

(22) P. 249. Letter to Miss Haworth, narrating the circumstances of his wife's death: "At four o'clock there were symptoms that alarmed me.... Then came what my heart will keep till I see her again, and longer—the most perfect expression of her love to me within my whole knowledge of her. Always smilingly, happily, and with a face like a girl's—and in a few minutes she died in my arms; her head on my cheek." Signed "Robert Browning," and dated "Florence: July 20, 1861."

(23) P. 251. Extract from a letter to Miss Blagden, on the subject of the provisional disinterment of his wife's remains. Unsigned, but dated "Sept. '61."

(24) P. 256. Letter to Madame du Quaire concerning the best course to pursue as to the education of his son. Signed "Robert Browning," and dated "M. Chauvin St.-Enogat près Dinard, Ile et Vilaine: Aug. 17, '61."

(25) P. 258. Letter to Miss Blagden: "My heart is sore for a great calamity just befallen poor Rossetti.... There has hardly been a day when I have not thought, 'if I can, to-morrow, I will go and see him, and thank him for his book, and return his sister's poems.' Poor, dear fellow!" Signature not given: dated "Feb. 15, '62."

(26) P. 259. Letter to Miss Blagden on his stay at St. Jean de Luz. Signature not given: dated "Biarritz, Maison Gastonhide: Sept. 19, '62."

(27) P. 261. Letter to Miss Blagden on his being "pestered with applications for leave to write the 'Life' of my wife—I have refused—and there's an end." Signature not given: dated "Jan. 19, '63."

(28) P. 268. Letter to Miss Blagden on the "gossiping going about" concerning himself and his books. Signature not given: dated "August '65."

(29) Pp. 271-273. Short extracts from letters to Miss Blagden. Unsigned: dated respectively "Sept. '65," "Feb. 19, '66," and "May 19, '66."

(30) P. 273. Letter to Miss Blagden on the death of his father—"this good, unworlly, kind-hearted

religious man, whose powers, natural and acquired, would so easily have made him a notable man, had he known what vanity or ambition or the love of money or social influence meant." Signature not given: dated "June 20, '66."

(31) P. 276. Letter to Dr. Scott, Master of Balliol, acknowledging the distinction of Honorary Fellow of Balliol College which had been conferred upon him. Signed "Robert Browning," and dated "19, Warwick Crescent: Oct. 21, '67."

(32) Pp. 277-284. Short extracts from letters to Miss Blagden and others on various topics.

(33) P. 283. Letter to Miss Blagden: "Florence would be irritating, and, on the whole, insufferable—Yet I never hear of anyone going thither but my heart is twitched." Signature not given: dated "Feb. 24."

(34) P. 287. Letter to Miss Blagden, touching on various reminiscences. Signature not given: dated "St. Aubin: August 19, 1870."

(35) Letter to Mr. George Smith, asking him to buy the right of printing a poem ('Hervé Riel') in the *Pall Mall* or the *Cornhill Magazine*, the proceeds to go to the relief of the distressed people of Paris: "Would, for the love of France, that this were a 'Song of a Wren'—then should the guineas equal the lines; as it is, do what you safely may for the song of a Robin—Browning," dated "Feb. 4, '71."

(36) P. 291. Letter to Miss Blagden on the poem 'Prince Hohenstiel-Schwangau': "I am told my little thing is succeeding—sold 1,400 in the first five days, and before any notice appeared." Signature not given: dated "Jan. 1872."

(37) P. 309. Letter to Mrs. Fitz-Gerald on his visit to Oxford. Signed "R. Browning," and dated "Jan. 20, 1877."

(38) P. 312. Letter to Mrs. Fitz-Gerald on "the harmless drolleries of the young men" (at Oxford). Signed "R. Browning": date not given.

(39) P. 314. Letter to Mrs. Fitz-Gerald on his sojourn at La Saisiaz. Signature not given: dated "August 17, 1877."

(40) P. 324. Letter to Mrs. Fitz-Gerald describing his visit to Asolo after an absence of forty years. Signed "Robert Browning," and dated "Sept. 28, 1878."

(41) P. 332. Letter to Mrs. Fitz-Gerald giving an account of his residence in Venice. Signature not given: dated "Albergo dell' Universo, Venezia, Italia: Sept. 24, '81."

(42) Pp. 336-339. Extracts from letters, signatures and dates not given.

(43) P. 346. Letter to Mrs. Fitz-Gerald on the Browning Society and the close of its first session: "They always treat me gently in *Punch*—why don't you do the same by the Browning Society? They give their time for nothing, offer their little entertainment for nothing, and certainly get next to nothing in the way of thanks—unless from myself, who feel grateful to the faces I shall never see, the voices I shall never hear." Signed "R. Browning": date not given.

(44) P. 353. Letter to Miss Hickey on her annotated edition of 'Stratford' for the use of students. Signed "Robert Browning," and dated "19, Warwick Crescent, W., February 15, 1884."

(45) P. 354. Letter to Prof. Knight on the variations in the text of Wordsworth's poem 'The Daisy': "Your method of giving the original text, and subjoining in a note the variations, each with its proper date, is incontestably preferable to any other." Signed "Robert Browning," and dated "19, Warwick Crescent, W.: July 9, '80."

(46) P. 355. Letter to Prof. Knight on the classifying of Wordsworth's poems: "In my heart I fear I should do it almost chronologically—so immeasurably superior seem to me the 'first sprightly runnings.'" Signed "Robert Browning," and dated "19, Warwick Crescent, W.: March 23, '87."

(47) P. 359. Letter to Mrs. Charles Skirrow on his anticipated purchase of the Manzoni Palace, on the Canal Grande, Venice. Signed "Robert Browning," and dated "Palazzo Giustiniani Beccanati, S. Moise: Nov. 15, '85."

(48) P. 378. Letter to Mrs. Hill on an "impromptu sonnet"—correctly printed in the *Century*, but incorrectly extracted by the *Pall Mall*: "So does the charge of unintelligibility attach itself to your poor friend—who can kick nobody." Signed "Robert Browning": dated "Jan. 31, 1884."

(49) P. 391. Letter to Prof. Knight on his unwillingness to speak at public festivals. Signed "Robert Browning," and dated "19, Warwick Crescent, W.: May 9, '84."

(50) P. 402. Letter to Mr. George Bainton on any special "influence" that may have moulded his "style." Signed "Robert Browning," and dated "20, De Vere Gardens: Oct. 6, '87."

(51) P. 403. Letter to Mr. Smith concerning certain corrections in 'Pauline.' Signed "Robert Browning," and dated "20, De Vere Gardens, W.: Feb. 27, '88."

(52) P. 405. Letter to Lady Martin, mentioning the acquisition, by his son, of the Rezzonico Palace, in

Venice. Signed "Robert Browning," and dated "29, De Vere Gardens, W.: Aug. 12, '88."

(53) P. 407. Letter to Miss Keep on his sojourn at Primiero: "It is, I am more and more confirmed in believing, the most beautiful place I was ever resident in." Signature not given: dated "Primiero: Sept. 7, '88."

(54) P. 409. Letter to Prof. Knight on his view of the position and function of Poetry: "Philosophy first, and Poetry, which is its highest outcome, afterward—and much harm has been done by reversing the natural process." Signed "Robert Browning," and dated "29, De Vere Gardens, W.: June 16, 1889."

(55) P. 413. Letter to Mrs. Fitz-Gerald on Asolo. The signature is not given: dated "Oct. 8, 1889."

(56) P. 414. Letter to Mrs. Skirrow on his stay at Asolo. Signed "Robert Browning": dated "Oct. 15."

(57) P. 415. Letter to Mr. George Smith descriptive of Asolo: "The one thing I am disappointed in is to find that the silk-cultivation with all the pretty girls who were engaged in it are transported to Cornuda and other places." Signed "Robert Browning," and dated "Asolo, Veneto, Italia: Oct. 22, '89."

(58) P. 420. Letter to Mr. George Moulton-Barrett descriptive of Asolo—"which strikes me,—as it did fifty years ago, which is something to say, considering that, properly speaking, it was the first spot of Italian soil I ever set foot upon—having proceeded to Venice by sea, and thence here." The signature is not given: dated "Asolo, Veneto: Oct. 22, '89."

(59) P. 423. Letter to Miss Keep on his arrival at Venice—"magnificently lodged in this vast palazzo which my son has really shown himself fit to possess, so surprising are his restorations and improvements." The signature is not given, but dated "9th of November."

(29.) *Poet Lore*, vol. iv. No. 5, May, 1892, p. 233. Article entitled 'Excerpts from a Sheaf of Browning Letters,' containing extracts from many letters by Robert Browning.

(30.) *Poet Lore*, vol. iv. Nos. 8 and 9, Aug.-Sept. 1892, p. 473. Letter to a correspondent distinguishing "between the good of having the poetical temperament, and the not-good of attempting to make poetry one's self, except in the extraordinary cases where there is original creative power added to the merely sensitive and appreciative,—valuable and distinguishing as these are." Signed "Robert Browning," and dated "19, Warwick Crescent, Upper Westbourne Terrace, W. Apr. 27, '66."

(31.) *Poet Lore*, vol. v. No. 5, May, 1893, p. 231. (1) P. 231. Letter to Mr. W. G. Kingsland explanatory of his apparent neglect in replying to a communication. Signed "Robert Browning," and dated "June, 1889."

(2) P. 232. Letter to a lady (Miss C. G. Barnard) stating how much he valued "all such sympathy as you are pleased to express"; and assuring her that "I am the better for having heard of your care to see me while it was yet possible." Signed "Robert Browning," and dated "Warwick Crescent, May, 1884."

(32.) *The Daily Chronicle*, July 19th, 1895. Letter to Messrs. Fields, Osgood & Co. regarding the Transatlantic publishing arrangements for 'The Ring and the Book.' Signed "Robert Browning," and dated "September 2nd, 1868." The *Chronicle* avowedly reproduced this letter from the catalogue of an American firm of autograph dealers.

(33.) *The Critic* (New York). Letter to Mr. Edmund Gosse selecting the four of his poems he would prefer to have inserted in a volume of poetical selections: "Let me say—at a venture—lyrical: 'Saul' or 'Abt Vogler'; narrative: 'A Forgiveness'; dramatic: 'Caliban upon Setebos'; idyllic (in the Greek sense): 'Clive.'" Signed "Robert Browning," and dated "19 Warwick Crescent, W., March 15, 1885."

THOMAS J. WISE.

CHANTICLEER'S SONG.

READERS of Chaucer would no doubt like to know what sort of a song was that sung by Chanticleer, the first line of which only is given. We are told of Dame Pertelote

That trewely she hath the herte in hold
Of Chanticleer loken in every lith;

But such a joye it was to here him singe,
Whan that the brighte sonne gan to springe,
In sweet accord—my lief is faren in londe.

Well, I have found the song in MS. Trinity R. 3. 19, fol. 154, where it is introduced with the line

And for your love evermore wepyng I syng this song.
So that it was a well-known song; and it is of commendable brevity; there are only seven lines of it, with "explicit" at the end:—

My lefe ys faren in londe;
Alas! why ys she so?
And I am so sore bound
I may nat com her to.
She hath my hert in hold
Where ever she ryde or go,
With trew loue a thousand-fold.

It is not quite correct. In the first line the MS. has "in a lond," but, of course, a must be omitted. Moreover, "lond" should be *londë*, as Chaucer rightly has it, and consequently "bound" should be *bondë*, a form of the past participle that is not uncommon.

It is not a very valuable performance, but was probably in great vogue at the time. And we learn something from it after all. For we see that Chaucer had the whole song in his mind at the time of writing, as he not only quotes the first line of it, but the fifth also—

That trewely she hath the herte in hold.

WALTER W. SKEAT.

Literary Gossip.

MRS. WILLIAM MORRIS writes from Kelm-scott House, Upper Mall, Hammersmith:—

"May I take this means of asking that friends of my husband, or any other persons who may possess letters of his that might be of use in preparing his life, will be kind enough to supply them for that purpose? Letters written in his earlier years will be specially valuable. Notes of unpublished lectures or conversations and of any other incidents connected with his life will also be gratefully received. It is my desire, and that of all his best friends, that the record of his life and work may, as far as possible, be given to the world in a single complete and connected form. Letters may be sent either to me here or to Mr. J. W. Mackail at 27, Young Street, Kensington, W. They will in all cases be carefully kept and returned to the owners, unless they desire otherwise."

MR. FREDERICK GREENWOOD contributes to the November number of the *Cornhill Magazine* an article entitled 'Characteristics of Lord Beaconsfield,' which contains many anecdotes respecting the late Premier. The same number will contain a study of 'Seaside Life in America,' by Mr. Francis H. Hardy, and an article by Mr. C. Kegan Paul on 'Freemasonry and the Roman Church.'

It is reported that the governing body of Trinity College, Dublin, are about to take steps to relieve the stagnation now affecting the Fellowships, and consequently the government of that college.

THE hitherto unprinted work of the late Edward Lane, the author of the 'Modern Egyptians,' which Mr. Murray is going to bring out in a day or two, is a description of Cairo as he knew it during his residence there in 1825-8 and 1833-5, and was probably written with the intention of being added to the 'Modern Egyptians.' In its present form, however, the description dates from 1847, when it was revised under Lane's eyes by his nephew the late R. Stuart Poole. Besides describing Cairo as it was before the Europeanizing mania triumphed over native architecture, the work contains numerous extracts translated from the Arabic, especially from the famous topographical account of Cairo written by Al-Makrizi in the beginning of the fifteenth century,

which will be new to most readers. The title 'Cairo Fifty Years Ago' has been given it by its editor, Mr. Stanley Lane-Poole, who has added notes and a plan of mediæval Cairo to illustrate the topography.

MR. EUSTACE REYNOLDS-BALL writes regarding Casa Magni:—

"I regret to hear from a Spezia correspondent that Villa Magni, S. Terenzo (near Spezia), Shelley's Italian home, is in danger of being pulled down, and the site used for the building of commonplace villa residences. This seems a good opportunity for admirers of the poet to raise a fund in order to preserve the historic villa as a public memorial. No doubt many Italian lovers of the poet who showed themselves remarkably sympathetic towards Shelley's memory when the public monument of the poet at Viareggio was projected—their sympathy taking the practical and concrete form of liberally subscribing to its erection—would also be glad to help towards raising a fund to preserve this villa."

THE Clarendon Press is printing a new volume of Greek papyri by Mr. B. P. Grenfell and Mr. A. S. Hunt, which will include a number of third century B.C. fragments of lost Greek authors, both in prose and verse, as well as fragments of five books of the *Iliad* differing widely from the received text. One of these shows signs of belonging to the Antimachean recension, and another contains a line which is not found in the MSS., but is ascribed to Homer by Plutarch. To the Roman period belong fragments of the lost *Περικύριος* of Pherecydes, describing the *ἱερὸς γάμος*, and of the 'Melanippe Desmotis' of Euripides. Among the papyri of the Christian period are two of special interest: a new festal epistle, written by the Patriarch of Alexandria, concerning the date of Easter, and a list of property belonging to a church of the fifth or sixth century. The texts will in several cases be illustrated by facsimiles.

Blackwood is going to review in its November number Mr. Lang's 'Life of Lockhart.' Among the other contents of that number will be an account of the career of Father Vaughan, the first prior of the Benedictine monastery at Fort Augustus.

MR. SPENCER'S new work, vol. iii. of 'The Principles of Sociology,' is nearly through the press, and will be published here as soon as the American edition is ready for simultaneous publication.

MRS. W. K. CLIFFORD is contributing to the November number of *Cosmopolis* a short story, entitled 'An Afternoon.'

THE first student of the University of Wales who has graduated by examination is a woman, Miss Dawson having been admitted by the Court to the degree of B.Sc.

THE Guild of the University of Wales has resolved to appoint committees in order to collect materials bearing upon Welsh history and philology, and to calendar the ancient Cymric manuscripts.

THE last report of Queen's College, Cork, shows that there were thirty-six students last year in the faculty of arts, and that twenty-seven of these held scholarships. The cost of lecturing them is stated to have been at the rate of 80% a head. On the other hand, there were as many as 168 medical students.

MANY of the printed books which have been accumulated for years past at South

Kensington, especially in the science department, are being moved to Whitehall, where it is intended that they shall be available, with other educational works, for public inspection.

PROF. MAHAFFY is preparing for publication a fragment of a Greek novel which he has found on a papyrus of the first century in the Fayum.

A NEW edition of Prof. Mahaffy's 'Greek Life from Alexander to the Roman Conquest' is ready for publication. The book now appears as the second volume of the 'Social History of the Greeks,' and is enlarged by seventy pages of new matter as well as by a very ample index. Messrs. Macmillan are the publishers.

MR. GEORGE H. POWELL, the author of 'Excursions in Libraria,' has collected the short stories he has written for *Macmillan's* and other magazines for publication in volume form by Mr. Redway.

MESSRS. PHILLIPSON & GOLDER of Chester will have ready, early in November, 'The Ancient City of Chester,' by Mr. G. L. Fenwick. The work will be freely illustrated, and will contain nearly 600 pages.

MR. E. R. NORRIS MATHEWS, the city librarian at Bristol, writes:—

"In preparing a special catalogue of the early printed books at the Central Public Library, Bristol (founded in 1613), I have been fortunate enough to alight upon several works of rare typographical value. They have hitherto remained out of sight and uncatalogued, evidently from the fact that in many instances they are bound collectively in a single volume. They appear to be quite complete and in excellent condition, with original binding and indications of the chain fastenings in many instances."

The catalogue which he sends us includes some rarities. We notice a medical work (wanting title) by J. Mesue, Venetis, 1479; Petrus Comestor, 'Historia Scholastica,' Basle, 1486; 'Promptorium Parvulorum,' R. Pynson, London, 1499; two editions which do not appear to be in the British Museum—Peter Martyr, 'De Oceane Decadis,' Complutum, 1516, and Franciscus Lucas Brugensis, corrections of the Vulgate, Antverpiæ, 1608; and the first edition of 'Paradise Lost.'

'Who's Who' has been purchased by Messrs. A. & C. Black, and is to be edited by Mr. Douglas Sladen. It will now consist of two parts. In the first part the most characteristic of the old features and arrangements of 'Who's Who' will be preserved. In the second part will be given skeleton biographies of the more important personages who figure in the official lists of the first part, and of those who hold the leading positions in the Government services, in literature, science, art, and in the religious, financial, and sporting worlds. This second half of the book will, in fact, be a kind of annual 'Men of the Time.'

A FRENCH translation of Miss Betham-Edwards's novel 'A Romance of Dijon' is now appearing in the daily Parisian paper *Le Signal*. A popular edition of this book was issued last week by Messrs. Black. The author is just finishing a third story dealing with the same period, and her studies for 'A Romance of Dijon,' 'The Dream-Charlotte,' and her new book will find further expression in a one-volume history of the

French Revolution, a work she has been invited to write by a well-known publisher. The book will be written, not for students cramming for examinations, but for the general reader, giving in an attractive form the results of recent historic research concerning that hitherto little understood period.

THE new wing of Lady Margaret Hall, Oxford, was opened last week with the ceremonies originally determined on, at the request of Mrs. Benson, who desired that the sudden death of the Archbishop should not be allowed to interfere with the programme. Mrs. Benson is an old member of the Council of Lady Margaret Hall, where two of her daughters have been students.

DR. P. J. GLOAG has been approved by the Aberdeen University Court as substitute Professor of Biblical Criticism, in the place of Prof. Johnston, to whose retirement we referred some weeks ago.

THE versatile writer Ludwig Thaden, who distinguished himself both as a romancer and *feuilletoniste*, died on the 15th inst., after a long illness, at Stuttgart, where he was connected with the Deutsche Verlagsanstalt in the capacity of literary editor. He was born in 1840.

ON the 16th inst. there was opened at Leipzig an historical "Museum der Völkerschlacht bei Leipzig." In the first story are relics coming from the Allies, and the second contains those from the French. The building has been erected by the side of the so-called "Napoleonstein" from which the great emperor witnessed the battle.

THE movement in favour of admitting women to the German universities is progressing slowly, but surely. Five ladies have up till now taken the doctor's degree at Heidelberg. One of these, an American, passed so brilliantly that she was at once offered an appointment at the German zoological station near Naples. The university, however, still admits ladies to lectures only as a favour, and not as a right, and even those who have passed the *Abiturienten* examination are still classed as *Hospitantinnen*. On the other hand, no difficulty is made about permitting those who have passed the examination for the doctorate to use the title, and their position is not nearly so illogical as that of women at Oxford and Cambridge.

LAST week we were misled into taking a report of the Lancashire and Cheshire Record Society for one of the Chetham. The mistake arose from no more definite phrase being used throughout the report than "the Society."

THE Parliamentary Papers of the week include a Statistical Abstract relating to British India, 1885-6 to 1894-5 (1s. 3d.).

SCIENCE

MEDICAL LITERATURE.

An Introduction to the Study of Disinfection and Disinfectants. By Samuel Rideal, D.Sc. (Griffin & Co.)—This is a work mainly of compilation, which would have had considerable importance if still greater care had been taken with it. The introductory portion, which Dr. Rideal could have made into an extremely instructive

and interesting history of our present position, he has treated far too scantily, and the necessary result is an air of haste, perfunctory despatch of each subject, and hurry to proceed to the next, which is unfortunate. When we come to the systematic description of the various bodies which have been used as antiseptics, and which sometimes happen to be possessed of antiseptic properties, Dr. Rideal does his work well, especially in the sections dealing with various state and municipal directions for the use of the antiseptics and disinfectants from time to time in fashion, and in the good condensed accounts he gives of the properties of the substances from a bactericidal point of view. The latter pages of the book are decorated with a good many constitutional formulae, which will be no doubt viewed with great awe by the sanitary officers who will principally use the book.

Disease and Defective House Sanitation: being Two Lectures delivered before the Harveian Society of London. By W. H. Corfield, M.D. (Lewis.)—It is difficult to believe that members of the Harveian Society can have learnt much from hearing Dr. Corfield's lectures, while the practical information which his little book contains could be picked up by the average householder during an hour's talk with an intelligent plumber. However, practical instruction on sanitary matters can hardly be repeated too often, and we should not find fault with Dr. Corfield if he were merely elementary; but some of his statements are misleading in their vagueness, others positively so. For instance, all credit is due to Dr. Corfield for being the first, or one of the first, of physicians to call attention to the sore throat which results from living in rooms in which there is even a slight escape of coal gas. But the sulphur compounds contained in any ordinarily refined lighting gas are present in such exceedingly small proportion that they could not have any direct irritant effect on the throat until sufficient gas had accumulated to produce carbon monoxide poisoning. Like "sewer-air throats," "coal-gas throats" are only indirectly due to the action of the gas. In both cases the effect produced is through the nerves of smell, and not by absorption of any direct poison into the body. This is certainly not the impression which the unlightened reader of Dr. Corfield's pages would gather, although it goes to support his contention—which cannot, indeed, be too strongly insisted on—that any atmosphere charged with bad smells must be unwholesome. We must protest against the very dangerous fallacy of supposing that puerperal fever can be accounted for by sewer air.

Eyesight and School Life. By Simeon Snell, F.R.C.S. Edin. (Simpkin, Marshall & Co.)—Mr. Snell's book may be regarded as supplementary to some excellent papers on myopia in School Board children in Birmingham, lately published by Mr. Priestley Smith. Myopia is the scientific term for the state of eye in which, owing to the excessive length of the horizontal axis of the globe, the rays of light are brought to a focus in advance of the retina, and not upon it. This is the cause of shortsightedness, a condition sometimes congenital, but very often acquired during school life. The chief practical conclusions arrived at are that to prevent injury to the eyes of children school-rooms should be lighted from the top or from the left side, that properly built backed seats and desks should be used, that the school-books should be printed in large type, that only large-size music should be used, that slates should be abolished, that only vertical handwriting should be taught, and that there should be frequent intervals of rest from study during the day. All these conclusions are supported by sufficient evidence, and the book is so clear and free from unnecessary technicalities that most school teachers will find it worth while to master it,

and it will no doubt also be studied by medical practitioners who have to advise parents about their children's times and places of study.

SOCIETIES.

NUMISMATIC.—Oct. 15.—Sir J. Evans, President, in the chair.—Mr. H. W. Thorburn was elected a Member, and Col. W. J. Massey and Mr. H. Thompson were proposed.—The President exhibited a cast of a rare bronze coin of Verulam, of the type of Evans, 'Coins of the Ancient Britons,' Suppl. pl. xxi. 7, of the time of Tasciovanus, lately picked up on the seashore at Ostend, and now in the Royal Cabinet of Medals at Brussels.—Mr. L. A. Lawrence exhibited pennies of Athelstan of East Anglia, with ANG in monogram on the obverse, and of Henry I. (type as Hawkins 266) reading THYRED ON LVNDONE.—Dr. Codrington exhibited a dollar of the Mahdi, Muhammad Ahmad, struck in 1884, and three silver coins of Sayid Abdullah, the Khalif of the Mahdi, struck between 1886 and 1890 at Omdurman. The first dollars struck by the Mahdi contained, according to Slatin Pasha, seven parts of silver to one of copper, whereas the last dollar coined by the Khalifa about a year ago is composed of two parts of silver to five of copper.—Mr. Prevost exhibited a bronze medal commemorating the foundation of the Musée Fabre at Montpellier.—Mr. E. J. Seltmann contributed a paper on supposed marks of value on early coins of Himeria. The letters LV, which are frequently met with on archaic drachms of Himeria of Æginetic weight, and which Signor Gabrici has recently interpreted as 5 Litre, Mr. Seltmann thought bore an entirely different meaning. He proposed to read them as the initial letters of the word *Λύτρον*, signifying a price paid or expiatory offering.—Dr. B. V. Head concurred with Mr. Seltmann in rejecting (mainly on metrological grounds) Gabrici's explanation, and Sir J. Evans pointed out the chief objections to the acceptance of Mr. Seltmann's hypothesis.

MEETINGS FOR THE ENSUING WEEK.

FRIDAY, 5.—Satisfactory Method of measuring Electrolytic Conductivity by Means of Continuous Currents, Prof. W. Stroud and Mr. J. B. Henderson; 'Telemetric Spherometer and Ecometer,' Prof. W. Stroud; 'An Experimental Exhibition,' Mr. R. Appleyard.

Science Gossip.

THE Syndics of the Cambridge University Press will shortly publish the autobiography of Sir George Biddell Airy, edited by his son, Mr. Wilfrid Airy. The autobiography commences with his schooldays, and contains chapters on his studies as an undergraduate at Cambridge, and his subsequent work at the Cambridge Observatory as Plumian Professor, as well as a full record of his scientific labours during his long tenure of the office of Astronomer Royal. Abundant materials for the preparation of this book were available in the chapters of his autobiography which Sir George Airy had prepared, in his Annual Reports to the Board of Visitors of the Observatory at Greenwich, and in his correspondence on private and scientific matters, which he carefully preserved.

WE had last week to announce the death of one distinguished botanist, Sir Ferdinand von Mueller, and now it is our painful duty to have to record the deaths of two others. Auguste Trécul had attained the age of seventy-eight, and was one of the most remarkable plant-anatomists of his time. Of late years he had published little, but his papers on various subjects connected with the minute anatomy of plants, published in the *Annales des Sciences*, place him in the first rank among his fellows. In early life Trécul travelled in South-Western America and Mexico on behalf of the French Government, and made extensive collections.

HENRY TRIMEN was only in his fifty-fourth year. He died at Peradeniya, in Ceylon, where till lately he held the post of Director of the Botanic Garden. In that capacity he prepared and partly published an illustrated flora of the island, thus continuing the work of his predecessor, Dr. Thwaites. Prior to his appointment to Ceylon Trimen served as an assistant in the Botanical Department of the British Museum, and edited the *Journal of Botany* in succession to the late Dr. Seemann. In these capacities he was brought into contact with

many naturalists, who were impressed with his abilities and touched by his kindly manner and willingness to be of service. His first important work was the preparation, in co-operation with Mr. W. T. Thiselton-Dyer, of the 'Flora of Middlesex,' a book which contributed to throw freshness and interest into the somewhat stagnant and arid details of a local flora. Dr. Trimen was educated at King's College, London, and was a Fellow of the Royal Society.

NANSEN'S description of his North Pole expedition is to be published shortly at Christiania in a portly volume. The work, which will be profusely illustrated, will be issued in fifty parts. Continental papers state that the author will receive 80,000 kroner as remuneration, which is said to be the highest sum ever paid by a Northern publisher for a single work. Messrs. Constable & Co. have secured the copyright for the English translation.

THE Aristotelian Society enters on its eighteenth session on November 2nd. The annual presidential address will be delivered by Mr. Bosanquet on the subject 'The Relation of Sociology to Philosophy.' The address will be published in the January number of *Mind*. The published papers of the Society will also appear in that journal instead of, as hitherto, in the separate publication of the *Proceedings*. Among the announcements of the session are papers by Prof. W. Wallace, J. E. McTaggart, L. T. Hobhouse, Shadworth H. Hodgson, Bertrand Russell, and J. H. Muirhead.

A SMALL planet, which (if all recent announcements are really new) will reckon as No. 424, was detected on a photographic plate taken by Herr G. Witt, of the Urania Observatory, Berlin, on the 8th inst., and observed with the 12-inch refractor on the following evening. No. 324, which was discovered by Dr. J. Palisa at Vienna on February 25th, 1892, has been named Bamberga, in commemoration of the meeting of the German Astronomical Society at Bamberg.

IT is with great regret that we announce the sudden death on Tuesday last, from congestion of the brain, of M. Tisserand, the distinguished Director of the Paris Observatory, to which he was appointed shortly after the death of Admiral Mouchez in the month of June, 1892. M. Tisserand was born in 1845, and was for some years Director of the Observatory at Toulouse. He was elected an Associate of the Royal Astronomical Society of London in 1881. We had occasion recently to notice the completion of his great work—'Traité de Mécanique Céleste,' the most important treatise on mathematical astronomy which has appeared for several years, and the preparation of which had occupied a large part of the author's time and thoughts since its commencement in 1886.

THE annual general meeting of the London Mathematical Society will be held on November 12th, when the President, Major MacMahon, R.A., will deliver a valedictory address on the combinatory analysis, having previously presented the De Morgan Medal to Mr. Samuel Roberts. The following gentlemen have been nominated for election on the Council for the session 1896-7: President, Prof. Elliott; Vice-Presidents, Major MacMahon, Mr. M. Jenkins, and Dr. Hobson; Treasurer, Dr. J. Larmor; Secretaries, Messrs. R. Tucker and A. E. H. Love; other Members, Lieut.-Col. Cunningham, R.E., Mr. H. T. Gerrans, Dr. Glaisher, Profs. Greenhill, M. J. M. Hill, and W. H. H. Hudson, and Messrs. A. B. Kempe, F. S. Macaulay, and D. B. Mair.

FINE ARTS

The Art of Velasquez. By R. A. M. Stevenson. Illustrated. (Bell & Sons.)

ALTHOUGH mankind are getting rather tired of the extravagances of the Velasquez cult,

we must not, on that account, ignore Mr. Stevenson's essay. To be sure, he has not sought to clear up any of those passages in Velasquez's career which still remain obscure; nor does the domestic history of his friend and patron Philip IV. receive any elucidation, and yet there are points in that history, so far as it concerns the artist, which might be cleared up. At present Spain has, despite the brilliance of Stirling-Maxwell, the genuine enthusiasm of Madrazo, the toil of Raczinski, to wait for her Van de Willigen or her Henri Havard. Justi's creditable biography did much to promote a better understanding of Velasquez's career, though the author lacks that intense sympathy with the painter and his art which is not only the best, but the most interesting element in Mr. Stevenson's monograph.

Mr. Stevenson must see his subject through magnifying glasses if he really fancies what he calls "these few notes, taken during a visit to Madrid," needed over one hundred quarto pages for the setting of them forth. Throughout he proceeds, not exactly as if he had discovered a great painter, but as if none of his forerunners, least of all the painters and art critics of modern England, had experienced any of the impressions which a no doubt delightful visit to Madrid brought to Mr. Stevenson. It was, of course, well to study and illustrate his subject from what he calls "the point of view of modern art," but it was hardly wise to convince himself, still less to try to convince others, that in Velasquez he found "the man who preconceived the spirit of our own day." It is, indeed, a bold assumption to take for granted the Spanish master was the first who "showed the mystery of light as God made it," and that Rubens, Rembrandt, and Claude were but his disciples. Mr. Stevenson's enthusiasm has in many similar passages impelled him to spur his hobby rather unmercifully. For instance, he declares that, despite the poor encouragement of a mean-spirited age, meddling and ignorant sitters, times and seasons all awry, a sinking country, and a fantastically ceremonious court, "Velasquez became the boldest and most independent of painters."

That the master himself is thus rightly described is, nowadays, manifest to the feeblest of scribblers upon art, but the friend of Philip IV. and Rubens—the so-called Apelles of his age, the knight of Santiago, who lived like a prince and died wealthy and admired—ought not to be described as the victim of neglect. Nor is Mr. Stevenson better informed as to the verdict of the present century. Has he forgotten that more than sixty years ago John Burnet (a painter and an admirable engraver, and also one of the soundest technical critics of his time) wrote of the spark, as he called it, which inspired the art of some of the best masters, adding: "We know that a single picture of Velasquez, in the possession of the Earl of Lauderdale, produced a similarity [of impulse] both in the natural character and breadth of effect inherent in the portraits of Raeburn, and those who have followed him in the same wake. Both Van Dyck and Sir Joshua Reynolds owe their natural simplicity and [the] breadth of effect in their works to the same source?"

It matters not that this is incorrect so far as Van Dyck and Reynolds are concerned. It is true of Raeburn.

The following passage, too, in Ford's famous biography of the painter in the 'Penny Cyclopædia' would, if he had met with it, have saved Mr. Stevenson a great deal of trouble. Ford wrote of Velazquez:

"His portraits baffle description and praise; they must be seen: he elevated that humble branch [in Spain, of course, is meant] to the dignity of history. He drew the minds of men: they live, breathe, and seem ready to walk out of the frames. His power of painting circumambient air, his knowledge of lineal and aerial perspective, the gradation of tones in light, shadow, and colour, give an absolute concavity to the flat surface of his canvases. We look into space, into a room, into the reflection of a mirror. The freshness, individuality, and identity of every person are quite startling. We can hardly doubt the anecdote related of Philip IV., who, mistaking for the man the portrait of Admiral Pareja in a dark corner of Velazquez's room, exclaimed (he had been ordered to sea), 'What, still here?' After a few days spent in the gallery of Madrid we fancy that we have actually been acquainted with the royal family and court of that day, and that we have lived with them. None perhaps but a Spaniard could so truly paint the Castilian. Velazquez was the Van Dyck of Madrid. He caught the high-bred look of the Hidalgo, his grave demeanour and severe costume, with an excellence equal to his Flemish rival.....Nor did Velazquez ever condescend to flatter even royalty: Honesty was his policy.....He required to touch before he could believe—a fulcrum for his mighty lever."

Here we have Mr. Stevenson in a nutshell, enthusiasm and all. But Ford's qualifying statement that "no Virgin ever descended" into the studio of the master, who "rather lowered heaven to earth than raised earth to heaven"—expressions which are hardly in Mr. Stevenson's vein—we have not space to quote. It is a pity the living critic has not profited by the wholesome judgment of his brilliant forerunner. Had he done this, it would doubtless have had the effect of restraining his exaggerated praises of what he calls "modern art," as if that were a version of Impressionism. He would, too, perhaps have remembered that harmonies of tone and even of colour, as each is embodied in "the values," are not of themselves, even when exquisite, the *no plus ultra* of art, and that realism is but a phase—and not the choicest phase—of painting. The fact is that even Mr. Whistler (who, and not Velazquez, is the real inventor of what Mr. Stevenson styles "modern art") is not quite sufficient for the human soul, still less so are the smaller followers of that brilliant master. Nor can it be said that they are true disciples of Velazquez, who always painted like a gentleman, that is, with good taste and moderation. It is not, let us add, necessary to treat composition as an exploded and undesirable branch of design, as Mr. Stevenson seems inclined to do in his notes upon 'Las Meninas' and 'The Surrender of Breda.' Those admirable works are, as everybody knows, signal illustrations of the fact that a picture may be a masterpiece in which an essential quality of design forms the weakest element. The following passage from p. 41 is, to say the least of it, a little daring as

well as curiously one-sided, but it is, on the other hand, an excellent specimen of the influence of Impressionism upon an exceptionally well-qualified and sympathetic writer:—

"Indeed, of the mysteries and beauties of true tone which Velazquez explored in the heart of nature, and deemed proper to touch man's emotional habits, these old men [certain forerunners of the great Spaniard of the seventeenth century] are comparatively ignorant, or, if they had an inkling of such things, they thought them altogether beside the question of art [!]. The old masters' drawings, their numerous and careful cartoons, their very few notes of general effect, show their inborn love of space-filling by lines and definitively woven patterns. Their problem always being to fit the given space, they seldom sew pieces on to their canvases as Velazquez has done in many of his best pictures."

A bolder piece of special pleading has probably never fallen from critic's pen. For "many" in the last line but one those zealous for Velazquez's reputation for foresight and judgment as a painter will read "a few." The remark is true of that equestrian portrait of Philip IV. which is one of the glories of the Prado. To this picture, indeed, certain strips of canvas were added in order that it might not be necessary to omit part of the monarch's figure and a portion of his steed. Something of the same kind was done for Millais's 'Syr Isumbras,' but we never valued that much-debated work the more because it proved necessary to cut two superfluous inches from the rump of the big horse. Again, the visitor to any important gallery knows where to pitch upon works to which additional strips of canvas have been attached, to say nothing of extra planks screwed to panels found too small. But few have accepted as signs of genius these proofs that painters can make mistakes. Is Mr. Stevenson serious in this pleading for those who dare to go wrong? As to the "mysteries and beauties of true tone," it is within our recollection that some masters of Venice—nay, even early followers of the Bellini—were masters of tone and excelled in that chiaroscuro of light which is at least as precious as that chiaroscuro of shadow and silvery tones in which Velazquez excelled. Giorgione is reputed to have "explored in the heart of nature" in this respect; and Correggio covered the dome at Parma with wonders the world admired long before Velazquez was born, and to him, to say nothing of Titian, Veronese, and Rembrandt, such terms as we have quoted above are in the fullest measure applicable.

More interesting and instructive than the coruscations of enthusiasm, of which the above are the strongest specimens, are Mr. Stevenson's deliberate criticisms of some of Velazquez's pictures in various collections. Here it is not difficult, in spite of the writer's foregone and very arbitrary conclusions, to detect sympathetic insight, acumen, and taste, knowledge of the history of art in the Peninsula, as well as a sound method of comparing facts, and of judging the works of various masters. Certainly Mr. Stevenson's comparisons of facts—so precious in regard to such a subject as that of his volume—are both candid and fair, and they are, besides, as comprehensive as the limited nature of

his theme allows. Yet no reader of 'The Art of Velazquez' can for a moment escape the conviction that it is "from title-page to closing line" neither more nor less than an elaborate piece of special pleading on behalf of that sort of Impressionism which Mr. Stevenson has the courage to call "modern art," and which he strives to justify by boldly deriving it from the work of the greatest portrait-painter of the seventeenth century.

The numerous photogravures are, no doubt, acceptable as memoranda, but as nothing more; for they are not beautiful, nor are they anything like adequate transcripts of the masterpieces they profess to represent.

MR. GEORGE ARTHUR FRIPP.

THE Old Society of Painters in Water Colours, which within the present year has already had to deplore the deaths of Lord Leighton and Alfred W. Hunt, has now to lament the loss of another eminent member, with the exception of Mr. W. Collow, the Nestor of the body—a thoroughly original artist who never departed from the scientific and durable method of painting without opaque pigments. Mr. G. A. Fripp expired on the 17th inst. at his house in Hampstead, in his eighty-third year, after long and painful sufferings from eczema. Descended from a Dorsetshire family of standing and some estate, this painter—the elder brother of Alfred Downing Fripp, whose death on the 13th of that month we recorded in March, 1895—was a son of the Rev. S. C. Fripp, of Bristol, where the Fripp family had been known for some years as merchants of repute. His paternal grandfather was a collector of pictures; his maternal grandfather was Nicholas Pocock, a leading artist in the city, and one of the original eight who founded the Old Water-Colour Society. When quite a boy, he evinced marked taste for art, and, after some desultory experiments, learned the rudiments of oil-painting from J. B. Pyne; his real master in art, however, was Samuel Jackson, the father of the Bristol School, an early member of the Old Society, and the teacher of A. D. Fripp as well as his brother, and of his own son, Mr. S. P. Jackson, who is now a member of the Society.

George Fripp's professional career opened in Bristol, where, for a few years, he worked chiefly, we believe, at portraits in oil. At this period he was on terms of the closest friendship with William Müller, with whom he passed seven busy months in 1834, sketching in Italy. To this visit may be ascribed part, at least, of that fine sense of style and an unusual reticence and purity of taste which it has often been our pleasure to admire in his contributions to the gallery in Pall Mall. Returning through Switzerland and France to Bristol in 1835, he contributed to the public gallery there, and began to make his way successfully. His London career commenced at Suffolk Street in 1837 with a water-colour drawing of 'Lake Walenstadt, Grisons, Switzerland.' In 1838 he sent to the Academy an oil picture (a "composition," it seems to have been), 'Tivoli,' No. 252; and in 1841 to the British Institution a large painting in oil of 'Pont-y-Towey, Glamorganshire' (277). In February, 1841, he was elected—rather, it is said, to his own surprise—an Associate of the Old Society, and shortly afterwards exhibited in Pall Mall 'St. Vincent's Rocks, Clifton: Moonlight,' 'Tivoli,' 'View on the Avon,' 'Scene in the Via Mala Pass,' 'Scene on the Avon, near Bath,' and 'Heidelberg.' In a few years—especially after his removal to London in 1838—Fripp's reputation so increased that his works obtained excellent places in all the exhibitions named above. Turner, indeed, praised with, for him, unwonted enthusiasm Fripp's brilliant and

powerful 'Mont Blanc, from near Courmayeur, Val d'Aosta' (12), which Mr. Robinson, of Liverpool, bought and presented to the corporation of that city, in whose public gallery it now holds an honourable place. In 1845 Fripp became a full member of the Old Society, and from that date to the present he was an almost constant contributor, summer and winter, to its exhibitions, sending there in all, during the fifty years which have since elapsed, nearly six hundred drawings. Their subjects were mostly derived from the neighbourhood of Bristol, Heidelberg, South Wales, and the rivers and limestone valleys of Yorkshire, especially the Tees and Wharfe. The Thames near Mapledurham and Goring was also a favourite with him for several years, and at a later date he, like his brother, frequented the coast of Dorset. In and after 1851 Fripp also painted a number of scenes in the Highlands, especially the more lonely lochs and sombre valleys of Inverness-shire and Ross-shire, and so distinguished himself that in 1860 Her Majesty commanded him to stay at Balmoral while he completed for the royal collection a rather numerous series of drawings of the neighbouring moors, lakes, and rivers.

In 1846 he married Miss Mary Percival; of this union there were many children, including Mr. Charles E. Fripp, who is now an Associate of the Old Society, and well known as art correspondent of the *Graphic* in South Africa. G. A. Fripp, despite all these labours and a great deal of teaching, continued an active member of the Old Society, becoming its Secretary in 1848, in succession to J. W. Wright, and held the post until 1854, when he was forced by the pressure of professional work to resign the post to J. J. Jenkins. Jenkins held it till 1864, when, at the Society's request, Fripp resumed it till Mr. Callow accepted the post, and Fripp thenceforth devoted all his time to painting. The Cornish coast about Tintagel, the rocks and seas of Sark, the Isle of Purbeck and its opalescent summer atmosphere, the cliffs of Sussex, and the lake-like reaches of the Lower Thames were his favourite themes during the later part of his long and studious life. Failing health compelled him to live in retirement to a considerable extent; but even this hardly deprived him of that skill and firm and accomplished touch which we have sometimes recognized as peculiarly adapted for mural painting in fresco and on a large scale, such as, unfortunately, there is in England not even the smallest opportunity of carrying out. Need we say that, being a fine and searching draughtsman, a lover of tender and pure tints, as incapable of anything new and strange as of the least toleration of ugliness and vulgarity, Fripp was, in every detail of his masculine and beautiful art, the reverse of an Impressionist and not in the least "modern" in the current sense of that much abused term?

Fine-Art Gossip.

THE private view of the Winter Exhibition of the Society of British Artists, Suffolk Street, is appointed for to-day (Saturday). The public will be admitted on Monday next. Messrs. Shepherd exhibit pictures by "early British masters" at their gallery in King Street, St. James's.

MESSRS. H. GRAVES & Co. have appointed to-day (Saturday) for a private view of pictures illustrating "A Thousand Miles on the Nile," by Mr. A. MacCallum. At the rooms of the Fine-Art Society there will be a private view of an historical representation of English humorous art from the days of Hogarth to the present. There will be on the same day at the Goupil Gallery another private view of portraits and other works by Mr. J. McLure Hamilton.

THE decease is announced of Mr. W. H. White, the zealous and active Secretary of the Royal Institute of British Architects.

WE have received the illustrated catalogue issued by Messrs. Sotheby, Wilkinson & Hodge of the third portion of the English coins in the Montagu Collection, to be offered for sale next month. The collection of coins of the sixteenth and seventeenth centuries is most interesting. The remainder of Mr. Montagu's Greek coins will be put up to auction at Wellington Street in March next, and the Roman denarii will be disposed of at the same time. The English medals will be sold in May.

MR. G. A. STOREY will lecture to the Camera Club on Monday evening next on 'What the Artist has to Say about Colour.' The lecture is in continuation of those amusing discourses in which he described what, in an artistic sense, "the photographer gets out of his little black box, a camera."

THE picture by Mansueti, which, as we mentioned last week, has been added to the National Gallery, although not a very important specimen of an artist hitherto unrepresented at Trafalgar Square, deserves more than the bare announcement of its having been hung in the Octagon Room. It is a symbolic representation of the Crucifixion, designed and composed in a manner which reminds us of the Majesties of a somewhat earlier epoch than that within which the artist is known to have worked, a period of not more than ten years, say 1490-1500. In front of an architectural screen—on the right and left of which is an open tabernacle in sculptured stone, enclosing, instead of the usual statue of the Virgin or a saint, an angel singing, and holding an instrument of the Passion of our Saviour—lie the spear and the sponge upon the reed. Between these is a Majesty of the usual type, the flesh of the Redeemer being, doubtless owing to the partial fading of the carnations or the fact of the under-paint coming through, more greenish and opaque than the Venetian artists, especially the school of Bellini, affected. At the foot of the group the Magdalen kneels in the act of kissing the Saviour's feet. On her left stands the Virgin, and on the same side are two men, representing, of course, the Magi and the shepherds who attended the nativity of our Lord. On our right stand SS. John the Baptist and Peter, in front of whom kneels a man, who holds the pincers as an implement of the Passion. The picture, as becomes its origin, is bright in colour as well as in its effect and local tints, very carefully and almost laboriously as well as timidly drawn; the architecture would not discredit Peter Neefs. On the whole, it is a highly acceptable addition to the Gallery, and hardly less so because we trust to have a more ambitious and characteristic illustration of Mansueti.

THE Society for the Protection of Ancient Buildings has addressed a communication to Lord Cromer upon the subject of the defacement of the Nile scenery caused by the blasting operations now being carried on to obtain limestone for the purpose of embanking the river. The great tendency of the Nile to change its course is a source of constant mischief and danger, and our engineers have done most excellent work with the object of confining it to its present bed; but in order to obtain the necessary materials they have taken to blowing up the cliffs, some of which run to the height of four or five hundred feet, and afford the most magnificent scenery. In this way much of their beauty has been seriously damaged, every prominence which offers itself as an easy prey to the quarryman being blasted away, till the craggy outlines assume a rounded form, while dazzling white scars deface the warmer tints imparted by ages of weathering; and many of the ancient tombs and quarries with which these cliffs are honeycombed, some of which contain drawings of columns and similar things of considerable historic value, are being blown to pieces. It is pointed out that although

from time immemorial the stone has been used in enormous quantities, yet the ancients did not get it in the wasteful manner now practised, but seem to have taken the greatest care to cut out what they required, and no more; and it is suggested that certain spots might be selected from which alone stone should be taken, and that the quarries should be driven forward into the rock, instead of prominences being blown away, leaving at the foot a mass of rubbish and debris to tell how wastefully in later times the stone has been got out.

THE Berlin Photographic Company intends to publish 'The Masterpieces of the Museo del Prado, Madrid,' in a style resembling that adopted for the transcripts from pictures at Berlin, Cassel, and the Hermitage, which we have already commended.

MUSIC

THE WEEK.

THE BRISTOL FESTIVAL.
QUEEN'S HALL.—M. Colonne's Concerts; Richter Concerts.
CRYSTAL PALACE.—Saturday Concerts.

IF it was possible to speak in terms of praise concerning the Norwich Festival which took place a fortnight ago, the meeting at Bristol last week must be regarded as a positive triumph. Sufficient reference has been made to the circumstances which divided musical amateurs in the Western city into hostile camps, and the acrimonious discussion may be regarded as closed. We briefly mentioned the exceptionally fine performance of 'Elijah' which commenced the festival on Wednesday morning last week, and, no further reference being necessary, may pass at once to the concert of the same evening. The programme was miscellaneous and over-lengthy, though not a single item was included to which exception could be taken. The orchestral items were Beethoven's 'Leonora' Overture, No. 3, Brahms's Symphony in D, No. 2, Mr. Walter Macfarren's 'Othello' Overture, Dvorák's 'Carnival' Overture, Wagner's to 'Tannhäuser,' and Liszt's Rhapsodie in F. This is a goodly list in itself, and to it were added the Elegy (miscalled a Funeral March) from 'Götterdämmerung,' Brünhilde's death oration, the Prelude and close from 'Tristan und Isolde,' and Dr. Hubert Parry's impressive Miltonic ode "Blest pair of sirens," which was sung to perfection. Mr. Macfarren and Dr. Hubert Parry conducted their respective compositions.

The concert of Thursday morning may in a measure be regarded as a tribute to the memory of Sir Charles Halle. It commenced with Sir Arthur Sullivan's 'In Memoriam' Overture, and was followed by Gounod's recently published posthumous Requiem Mass in C, or rather which begins in C, for many tonalities are employed in the course of the work. It is understood that the composer was stricken with death while trying over his last artistic utterance, and his end, therefore, resembled in a striking degree that of Mozart. From a purely critical standpoint, it cannot be said that the Requiem equals that in 'Mors et Vita,' either in elaboration or impressiveness, but it is in no sense unworthy of Charles Gounod. As usual, we have much indulgence in solid chords many times repeated without divergence, alternating with sensuous passages, mainly for strings in octaves. There are also very melodious

passages, prominent among which are the settings of the lines commencing "Redemisti crucem passus" and the "Recordare," where, as indeed throughout the Mass, sensuous orchestration is employed in the manner characteristic of Gounod. The work presented no difficulty whatever to the executants, and the performance was, as a matter of course, entirely satisfactory in all respects. It was followed by Mendelssohn's "Hear my prayer," with Madame Albani as the soprano soloist, and the first two parts of 'The Creation,' the third part of Haydn's principal oratorio being now frequently ignored, for some reason difficult to understand.

The evening concert was rendered noteworthy by the performance of one of the festival novelties, 'Hymn before Sunrise,' for baritone solo, chorus, and orchestra, words by Samuel Taylor Coleridge, and music by Mr. P. Napier Miles, an influential amateur in Bristol and Clifton. Mr. Miles is understood to have been a pupil of Dr. Hubert Parry, whose style is reflected in his music. This is distinctly modern in character, among the most effective episodes being the bass solo "But thou most awful Form," and the episode for the same voice, "Yet, like some sweet beguiling melody," in both of which the composer shows, as he does in other numbers of his score, the influence of present-day composers. The work may seem, perhaps, a trifle heavy, but the part for the solo voice is not ungrateful, and the scoring shows the hand of a musician. More efforts from the pen of Mr. Napier Miles will be welcomed. The principal feature of the second part was a selection from 'Die Walküre,' the parts of Brinnhilde and Wotan being splendidly sung by Fräulein Malten and Mr. David Bispham.

Dr. Hubert Parry's masterpiece, 'Job,' headed the programme on Friday morning, and was finely rendered under the direction of the composer. Much praise may justly be awarded to Prof. Ebenezer Prout for his Organ Concerto in \mathbb{A} flat, the difficult solo part in which was played to perfection by Mr. Riseley. The work is not only well constructed, but is extremely effective in all of the three movements. Prof. Prout is a master of the organ, and therefore knows how to write for it with the fullest judgment. An admirable performance of Brahms's 'Deutsches Requiem' brought the concert to a conclusion.

The last novelty of the festival was produced on the evening of this day. Mr. J. L. Roeckel has written many pleasing songs of an unpretentious character, and it was rather in the nature of a surprise that he should put forth a work full of such vigour and vivid colouring as 'Siddhartha,' for which Mr. F. E. Weatherly has supplied the words, the topic of the Great Renunciation being very well treated by the librettist. The music, for baritone solo and orchestra only, displays much feeling if, perhaps, not very much individuality. It is described as a "dramatic scene," and being very brief could be well inserted in the programme of any orchestral concert. The solo part was most expressively sung by Mr. Andrew Black. At the end of a programme which was much too long was placed 'The Golden Legend,' in which,

however, the executants displayed few symptoms of fatigue.

A splendid performance of 'The Messiah'—Handel's oratorio being given without the usual cuts—concluded the festival on Saturday afternoon. It may be regarded as an immense success judged from any point of view. We have already referred to the highly intelligent conducting of Mr. George Riseley; and Mr. D. W. Rootham should be also warmly complimented on his labours as chorus master. He has earned much praise in former years, but it was never so well deserved as at the celebration of last week, for the choir of five hundred voices had been drilled with the utmost skill, and more refined and beautiful choral singing could not be imagined. Commendation is also due to the organist, Mr. J. H. Fulford, who fulfilled his duties with much tact; and thanks must be bestowed on Mr. Kidner, who has discharged the onerous office of secretary for many years with zeal and ability, and uniform courtesy to those who have to attend meetings of this nature for business purposes.

It was unfortunate that the first series of orchestral concerts conducted in London by M. Colonne clashed with the Sheffield and Bristol festivals, and we can only speak from report concerning the second and third, which took place on Wednesday and Friday evenings last week. French music, of course, predominated, and on the former occasion Berlioz's 'Symphonie Fantastique'; a movement of Massenet's entitled "Sous les Tilleuls," from a *suite* 'Scènes Alsaciennes'; ballet airs from Saint-Saëns's 'Ascanio'; and a piece named 'Psyché enlevée par les Zéphirs,' from a *suite* by César Franck, were given. A Pianoforte Concerto in \mathbb{F} minor, by the Russian composer Edward Schütt, was played, as to the solo part, by Mr. Mark Hambourg. Criticism of all the items rendered for the first time must be reserved until they are heard on other occasions. At the third concert a selection from Saint-Saëns's Biblical opera 'Samson et Dalila' was performed, with M. Vergnet and Mrs. Katherine Fisk in the principal parts; also Bizet's piquant *suite* 'Roma'; a Concerto in \mathbb{A} , by Saint-Saëns, played by M. Marix Loevensohn; and minor items by Berlioz, Augusta Holmès, Chaminade, and Wagner.

It was pleasant to note the gradual increase in the attendances at these interesting concerts, and at the last, on Saturday afternoon, the Queen's Hall was fairly full. The programme was, it is true, judiciously chosen from a popular standpoint, for it included Beethoven's *c* minor Symphony; Liszt's Pianoforte Concerto in \mathbb{E} flat, very artistically played by Mr. Frederick Dawson; three movements from Bach's *Suite* in \mathbb{B} minor; the Prelude to 'Parsifal'; and various smaller selections. The readings of the familiar works were not, as a rule, in accordance with those to which we are accustomed, but in every instance they afforded food for reflection. M. Colonne is evidently making a reputation in London, and it is gratifying to know that another series of concerts will be given next year.

The first Richter Concert of the autumn series at the Queen's Hall on Monday evening was robbed of much of its interest by the

non-performance of the promised new works by Antonin Dvorák, owing to circumstances that could not be avoided; the scheme, however, included the Bohemian composer's Scherzo Capriccioso, Op. 66, a somewhat elaborate piece, with several changes of *tempo* and tonality, richly scored and thoroughly characteristic of Dvorák. Beethoven's 'Egmont' Overture, Wagner's 'Siegfried Idyll,' the Introduction to the third act of 'Die Meistersinger,' and the 'Huldigungs Marsch,' together with Liszt's favourite symphonic poem 'Les Préludes,' were included in the scheme of a brief, but enjoyable performance. Tchaikowsky's 'Symphonie Pathétique' will be the central feature of the second concert next Monday evening, and a grand interpretation may be anticipated with confidence.

There was an unusually large audience at the Crystal Palace Concert last Saturday, due in all probability to Señor Sarasate, who had not appeared at Sydenham for several years. He gave Mendelssohn's Violin Concerto with all his customary brilliancy, and a Danse Espagnole, 'Viva Sevilla,' with a familiar Nocturne of Chopin as an encore. Mr. William Wallace, whose name is neither unfamiliar nor unwelcome in Crystal Palace programmes, was represented by a new symphonic prelude, 'Amboss oder Hammer' (anvil or hammer), suggested by Goethe's well-known lines. It is apparently intended to convey an idea of the entire poem rather than to offer a piece of distinctive programme music. There is a brief prelude, *largo* in \mathbb{C} minor, followed by an *allegro* well developed, and marked by excellent musicianship. The themes are melodious, and the orchestration beyond reproach. Mr. Reginald Steggall's *scena* 'Alceste' was another addition to the programme, and was well sung, with clear enunciation of the words, by Miss Florence Christie. Tchaikowsky's 'Symphonie Pathétique,' which has now become a generally favourite work, was grandly rendered under Mr. Manns's direction.

Musical Gossip.

THE season of the Monday and Saturday Popular Concerts, which will commence on November 9th, promises to be more than usually interesting. Brahms's two sonatas for clarinet and pianoforte, Op. 129, are to be added to the repertory, also a Quartet in \mathbb{F} by Dvorák, Op. 96, and others by Sgambati, Op. 17; Fauré, Op. 15; Prof. Stanford, Op. 45; Tchaikowsky, Op. 27; and Grieg, Op. 27. Many works rarely heard will be included in the programmes, and the well-known Joachim Quartet—consisting of MM. Joachim, Kruse, Wirth, and Hausmann—will appear at four concerts in April next.

THE third series of concerts, consisting of British chamber music, under the direction of Mr. Ernest Fowles, is announced to take place in the small Queen's Hall on November 4th and 18th, and December 8th and 16th. The programmes comprise concerted works by Prof. Stanford, Sir Alexander Mackenzie, Mr. Gerard F. Cobb, Mr. S. Coleridge Taylor, and the late Sir George Macfarren. The new compositions to be offered are a Trio in *c* minor for pianoforte, violin, and clarinet; a Trio in *A* for pianoforte, violin, and violoncello; a String Quartet by Mr. Joseph Speaight; and a Sonata in \mathbb{B} flat for pianoforte and violin by Mr. Leonard

Fowles. A considerable number of well-known artists will take part in these concerts.

THE Promenade Concert last Saturday at the Queen's Hall included a number of fresh and dainty little movements from a ballet called 'The Nutcracker,' by Tchaikowsky. This evening Lalo's suite 'Namouna' is to be performed for the first time in England.

THE Glasgow Choral and Orchestral Union have issued their final prospectus for the coming season, which will commence on November 2nd, and will consist of fifteen classical and twelve so-called "popular" orchestral concerts at St. Andrew's Hall. Mr. Joseph Bradley will be the conductor of the choral, and Mr. Willem Kes of the orchestral performances, both being well selected as to programmes and artists.

THE first of two pianoforte and violin recitals by M. Delafosse and M. Ysaÿe came off on Tuesday afternoon at St. James's Hall. The concerted works for the gifted violinist and the clever, but too demonstrative pianist were a Duet Sonata in E flat by M. Saint-Saëns and a not very interesting 'Sonate Chromatique' by Raff. M. Ysaÿe played as a solo a showy, but not very valuable Concert-stück by a composer named F. Rasse, and, of course, evinced the possession of exceptionally fine technical powers. M. Delafosse was open to the charge of coarseness in his rendering of a group of pianoforte solos by Chopin, Fauré, Marmontel, Liszt, and Bach; but when a *pianissimo* was desirable, he secured it in the most delightful manner.

By invitation of the University Musical Society, the Royal College Orchestra will give a concert at Cambridge on November 4th.

THE thirty-ninth season of the concerts at the Free Trade Hall, Manchester, still given under the name of Sir Charles Halle, but now conducted by Mr. F. H. Cowen, will commence on Thursday next week. On each orchestral night the programme includes at least one novelty, and the choral performances promise to be very interesting.

AMONG the novelties to be produced at the Berlin Philharmonic Concerts during the season that commenced on the 12th inst. are a Symphony in E major by Gernsheim, and a Symphony with organ by Widor.

A NEW opera by Xaver Scharwenka, entitled 'Mataswintha,' is reported to have been most favourably received on its performance at the Hoftheater of Weimar on the 4th inst. The libretto, written by Dr. E. Koppel, is in the main based on Felix Dahn's magnificent novel 'Der Kampf um Rom.'

PERFORMANCES NEXT WEEK.

STU.	Orchestral Concert, 3.30, Queen's Hall.
—	National Sunday League Concert, Elgar's 'Light of Asia,' &c., 7, Queen's Hall.
MUN.	Chamber Concert, 7, Queen's Small Hall.
—	Richter Concert, 8.30, Queen's Hall.
TRIN.	Messrs. Delafosse and Ysaÿe's Recital, 3, St. James's Hall.
—	Mr. Nilsen's Violin Recital, 3, Queen's Hall.
—	Mr. Charles Jacoby's Concert, 8, Queen's Hall.
WED.	Musical Guild Chamber Concert, 8.30, Kensington Town Hall.
—	Herr Halling's First Violoncello Recital, 3, Queen's Hall.
—	Mr. Pittman's School Concert, 7.30, Queen's Hall.
—	Warwick Street Church Concert, 8, Queen's Hall.
THURS.	Miss M. Heyman's Pianoforte Recital, 3, St. James's Hall.
—	Royal Choral Society, 'The Creation' and 'Barby's Anthem' 'As we have borne,' 8, Albert Hall.
—	Gaelic Society's Concert, 8, Queen's Hall.
FRI.	Messrs. Plunket Greene and Leonard Borwick's Song and Pianoforte Recital, 8, St. James's Hall.
SAT.	Crystal Palace Concert, 3.
—	Mr. David Bispham's Recital, 3, St. James's Hall.
—	Orchestral Concert, 8, St. James's Hall.
—	Promenade Concert, 8, Queen's Hall.

DRAMA

THE WEEK.

HAYMARKET.—'Under the Red Robe,' a Play in Four Acts. Adapted by Edward Rose from the Novel by Stanley Weyman.

MR. ROSE's adaptation (with which, under the management of Mr. Frederick Harrison and Mr. Cyril Maude, the Haymarket reopened) reminds us somehow of those versions of the Waverley novels by which

Scott said he was "Terry-fied." Mr. Rose has no such world from which to select as Terry had, and no comic characters at his beck such as Andrew Fairservice and Bailie Nicol Jarvie. The scene in Mr. Weyman's novel is France, and Mr. Weyman, though he assigns a fair amount of local colour to his work, has not the intimate knowledge of the scenery and people among which he places his action which Scott possessed, nor can it be said of any of his characters that they are racy of the soil. Still, 'Under the Red Robe' in the novel, and even more in the play, recalls 'Rob Roy,' and the resemblance, though indefinable and impalpable, is real. Mr. Weyman catches, in fact, some measure of that spirit of romance in which Scott is unequalled. The scene in 'Under the Red Robe' on the hill above Agen, where the roads diverge to Bordeaux, Montauban, and Périgueux, between Gil de Berault and Mlle. de Cocheforêt has a portion of the magic of that between Osbaldistone and Diana Vernon where the lover is recognized in the dark by the maiden. Higher praise is not to be bestowed. Neither scene is likely to be realized on the stage. The words of Mlle. de Cocheforêt, "Do not touch me! Do not touch me! You kill me with shame," may be spoken—they are not spoken; but who is to convey the half-conscious, almost expiring embrace which deprived them of all sting, and left only the glow of passion and pride? There is, can be, no more of this in Mr. Rose's adaptation than there is of romance in Pocock's version—it was not Terry's—of 'Rob Roy.' What Mr. Rose has done has been to give a roughly hewn, but effective sequence of events taken out of the novel. The opening and closing scenes lend themselves with facility to the purposes of melodrama. The accusation of cheating at cards, and the unequal duel which follows, are ready made. In these, too, some effort is visible to link the opening action to the body of the play, and make it an act instead of a prologue. The cardinal's commission to Berault takes place under sufficiently improbable circumstances. Not easy under present conditions of the stage is it to alter this, and the presence of Richelieu is necessary in order to give the whole its quasi-historical framework, and prepare the way for the presentation of the closing scene on November 11th, 1630, the famous *journée des dupes*. These scenes, though not without a *souçon* of comic opera, are theatrically effective. The real difficulty is with those in the Pyrenees, which take place in or near the Château de Cocheforêt, and include the principal incidents of the novel. They cannot be rendered very telling in representation. Such interest as exists attaches itself to the scenes between Gil de Berault—capably played by Mr. Herbert Waring—and Mlle. de Cocheforêt, brilliantly sustained by Miss Winifred Emery. With these we have no fault to find, except that Mr. Waring should not address the lady as Renée, supposing that to be her name. For Berault to call her Renée is contrary to the spirit of the book, and vulgarizes the love interest into comic opera. Mr. Cyril Maude plays a comic captain of harquebusiers whose tragic death is a little discomfiting, and might, perhaps,

have been spared. The play is as good as could easily be shapen out of the novel, and is a welcome sign of a return to a healthy drama. It was received with delight, and may be seen with pleasure. It is not a good play, but it is as good, let us say, as 'Don César de Bazan,' with which it may readily be classed.

Dramatic Gossip.

HERMANN SUDERMANN, who has been contributing short dramas of late to *Cosmopolis*, is about to publish in that review a play entitled 'Teja.'

THE St. James's reopened on Tuesday with Mr. Rose's adaptation of 'The Prisoner of Zenda,' in which Mr. Alexander resumed his double, or rather triple, rôle of the Red Elphbergs, parts which he played with his old galantry, earnestness, and passion. Miss Julia Neilson, replacing Miss Evelyn Millard, made an imperial Princess Flavia; Miss Ellis Jeffreys succeeded Miss Lily Hanbury as Antoinette de Mauban; Mr. Aubrey Smith filled the stead of Mr. Herbert Waring as the Duke of Strelsan; and Mr. H. B. Irving, following Mr. L. Clautley, was Capt. Hentzau. Mr. Vernon reappeared as Col. Sapt, and many other parts were in the original hands. The revival was received with conspicuous favour.

THE final performances at the Grand Theatre last week attracted immense and most enthusiastic audiences. The chief feature was the appearance for the first time of Mr. Hare as Eccles in 'Caste.' Mr. Hare's reading of the part, which we are told is that of the author, is wholly unlike that of his predecessors George Honey and David James. Eccles with him is a more plaintive and injured personage, with just a suggestion of Capt. Costigan. It was received with delight by the public. The general interpretation of 'Caste' by young actors showed a keen determination to avoid the style of their predecessors. We are not sure if a better effect would not have attended a more servile adherence to tradition. Actors such as Mr. and Mrs. Bancroft, Mr. Hare, Mr. Younge, and Miss Foote stamp an individuality upon the characters of which it is not easy to divest them. The entire performance reminded us of a favourite story told another way. The best impersonation was Mr. Gilbert Hare's Sam Gerridge, and good as it was, it was not a patch upon his father's.

THE death is announced of Miss Grace Huntley, who during the last dozen years has been seen at Toole's Theatre or the Strand, and who succeeded to Miss Beatrice Lamb's part of Niobe in 'Niobe all Smiles.'

IT is many years since Massinger's 'New Way to Pay Old Debts' has been seen at a West-End theatre. It was last given, if we remember rightly, at the St. James's. The present week has witnessed its revival by Mr. E. Compton at the Métropole.

THE next production at the Comedy will, it is reported, be a "fantastic comedy" by Messrs. Wilson Barrett and Elwyn Barron, entitled 'The Wishing Cup.'

MR. EDWARD ROSE, who appears now to be adapter in chief, is preparing for Mr. Daniel Frohman of New York a version of Anthony Hope's 'Heart of Princess Osra.'

TO CORRESPONDENTS.—D. E. H.—H. F.—J. D. P.—J. A.—L. R. C. P.—T. W. W.—J. P.—R. H. L.—received.
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